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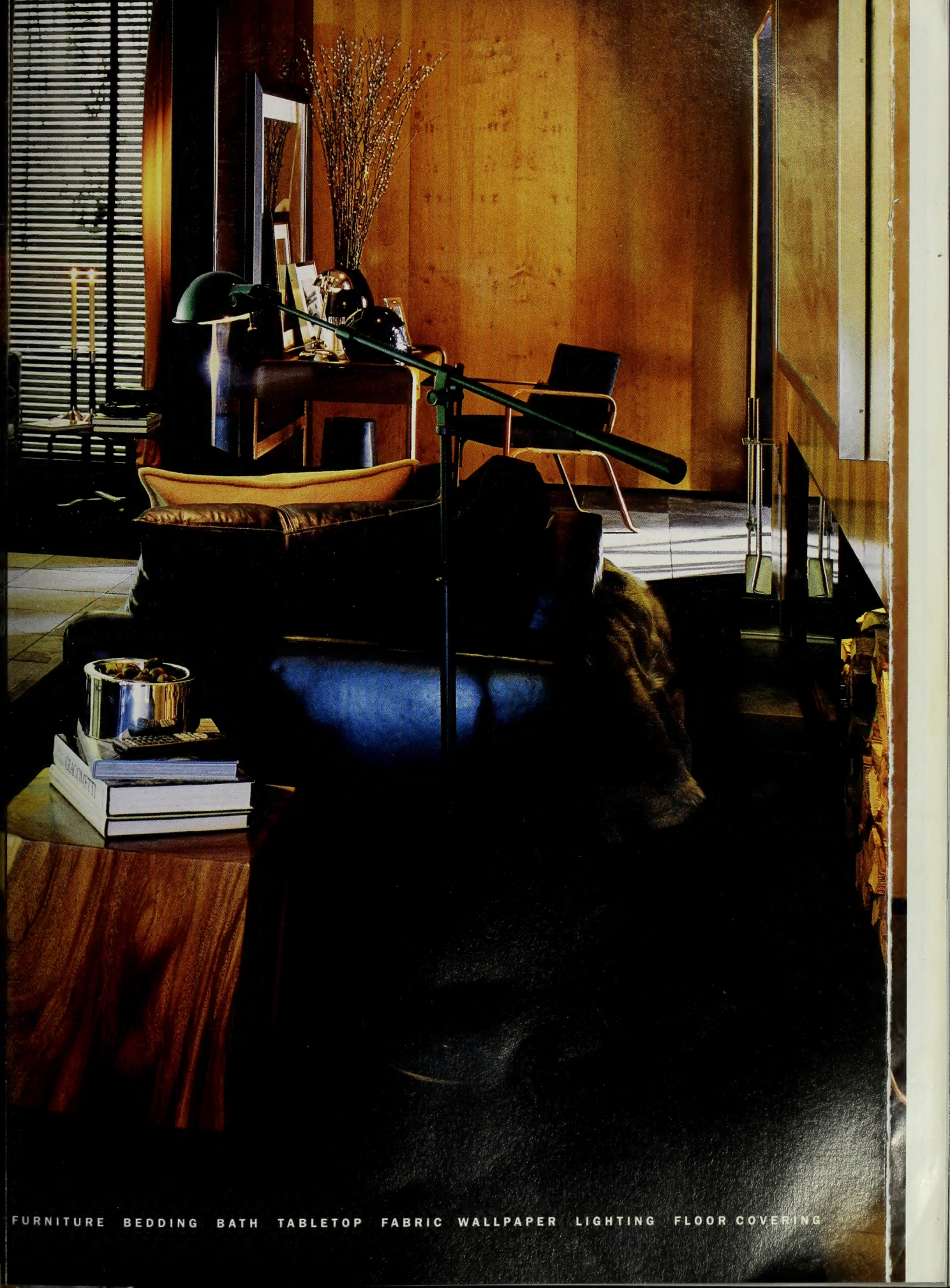
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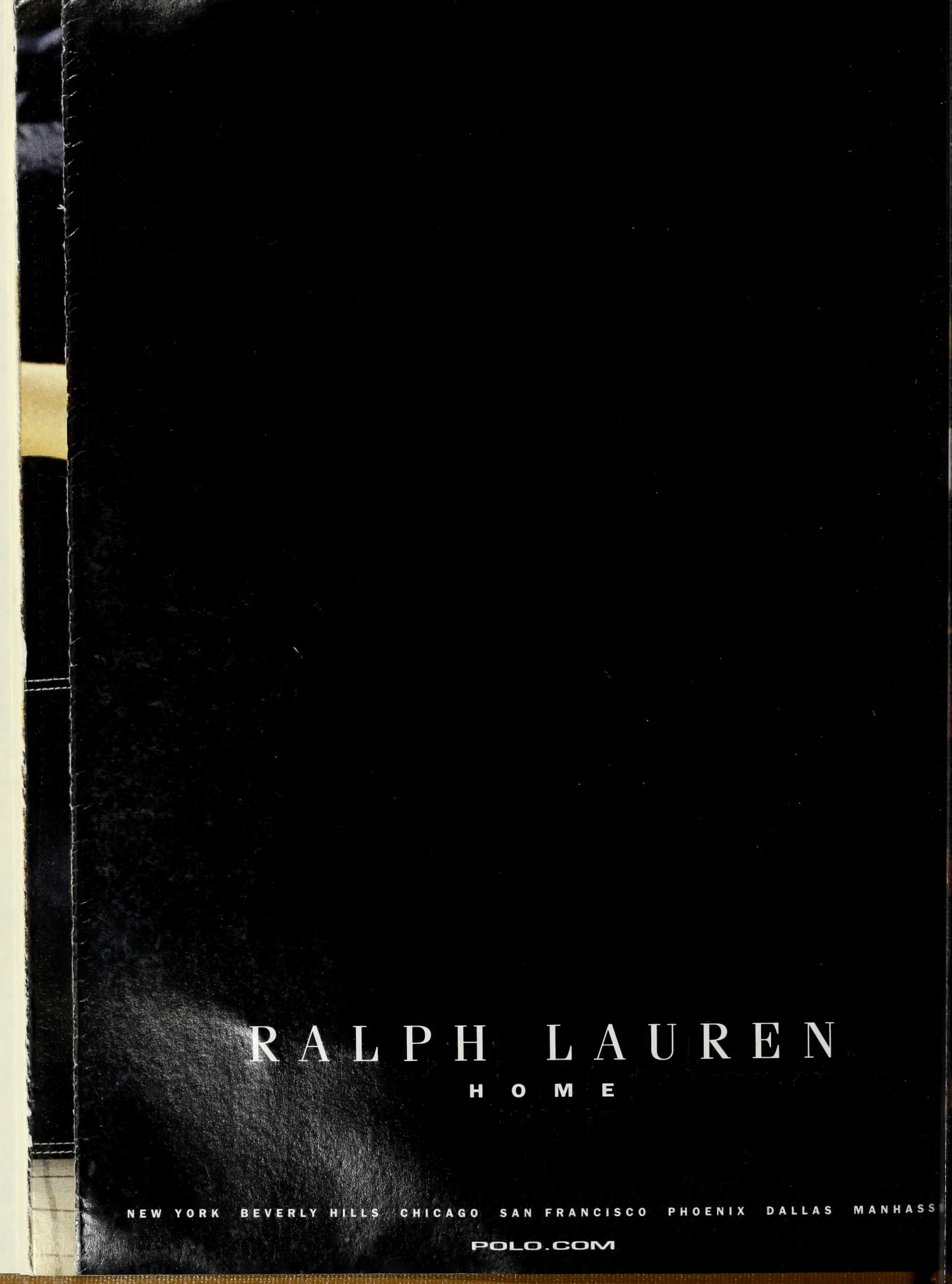


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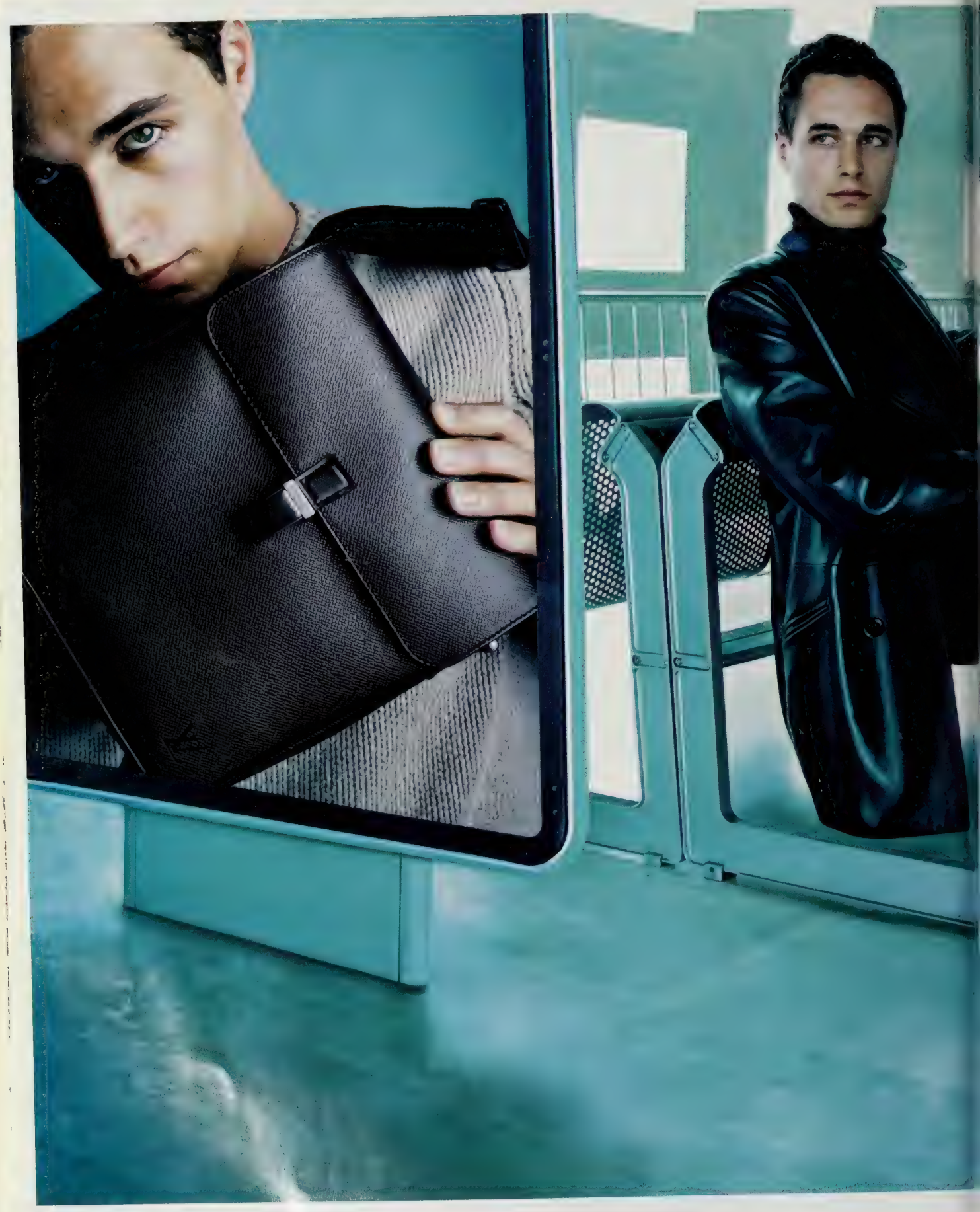




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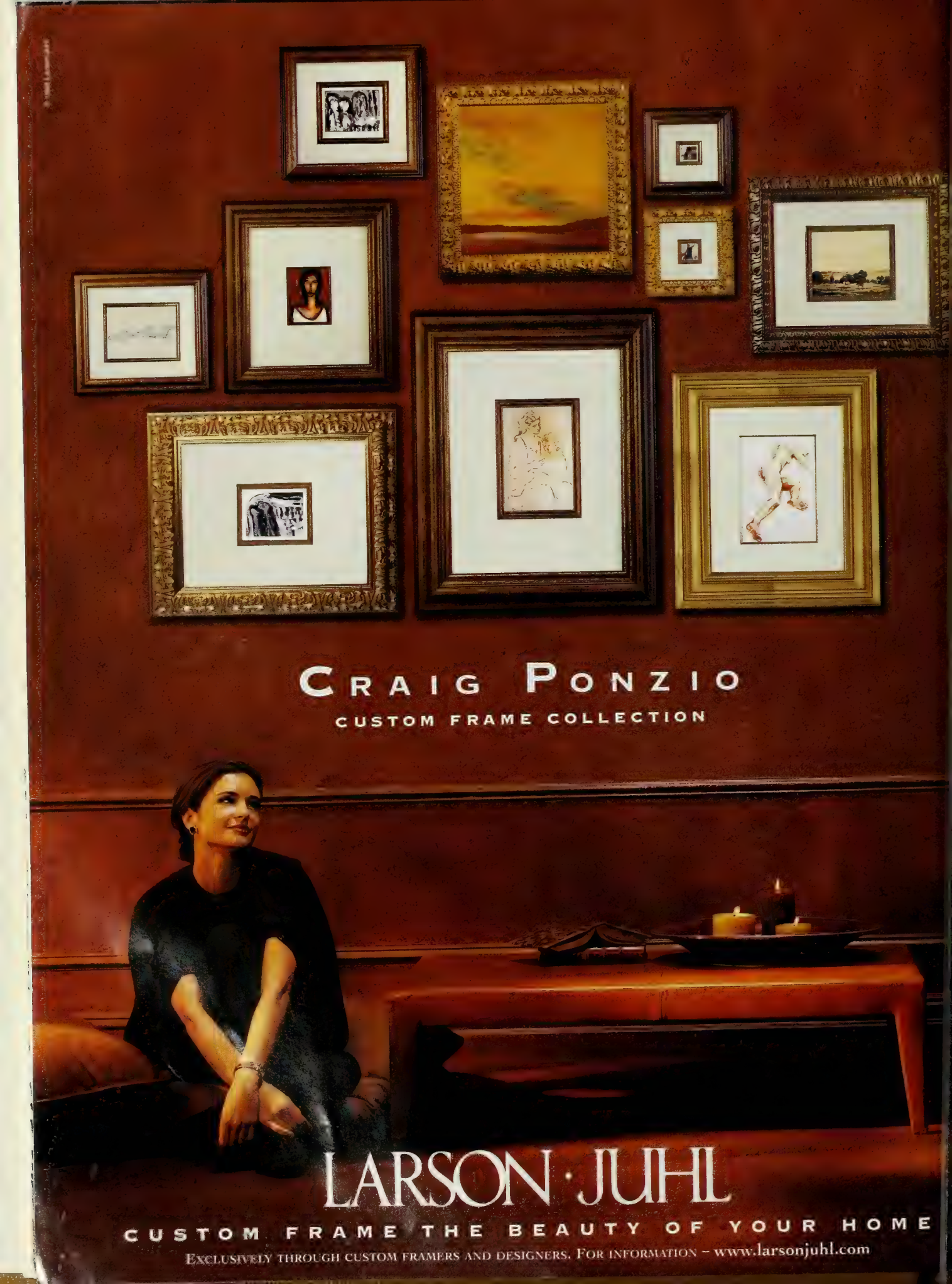




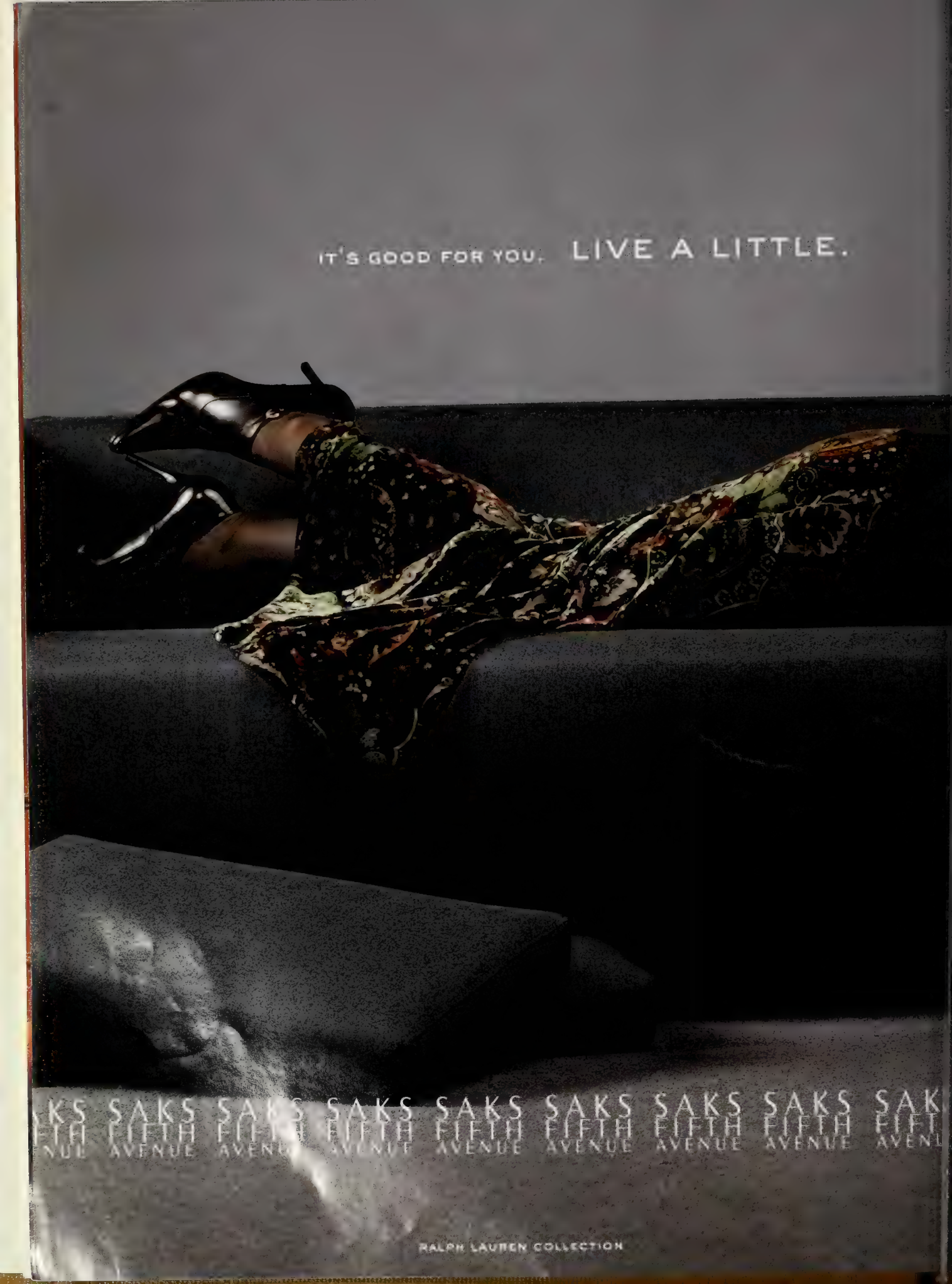
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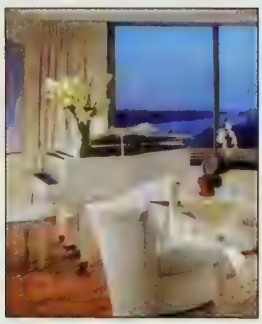

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COVER: The living room of television host Regis Philbin's New York City apartment. Interior design by Katherine Stephens. Photography by Durston Saylor. See page 180. ABOVE RIGHT: The living room of former U.S. Ambassador Donald Blinken's Manhattan apartment. Photography by Durston Saylor. See page 238.

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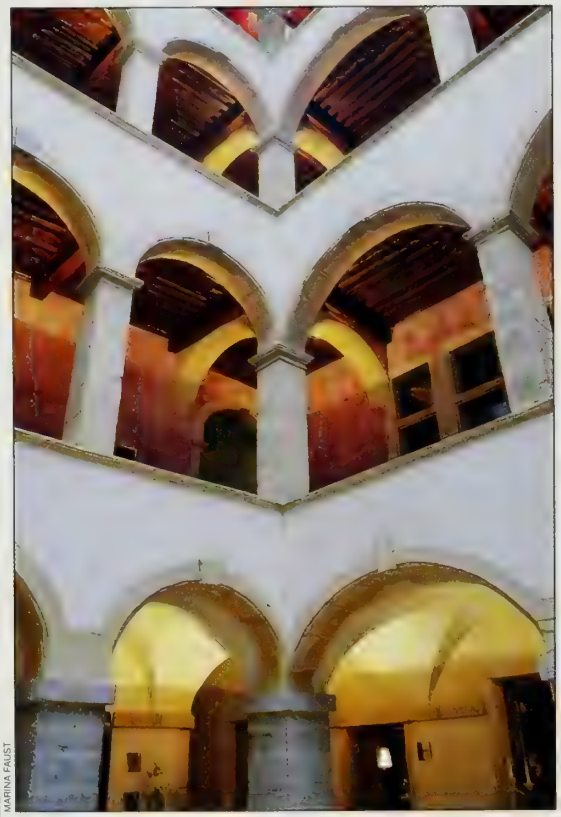
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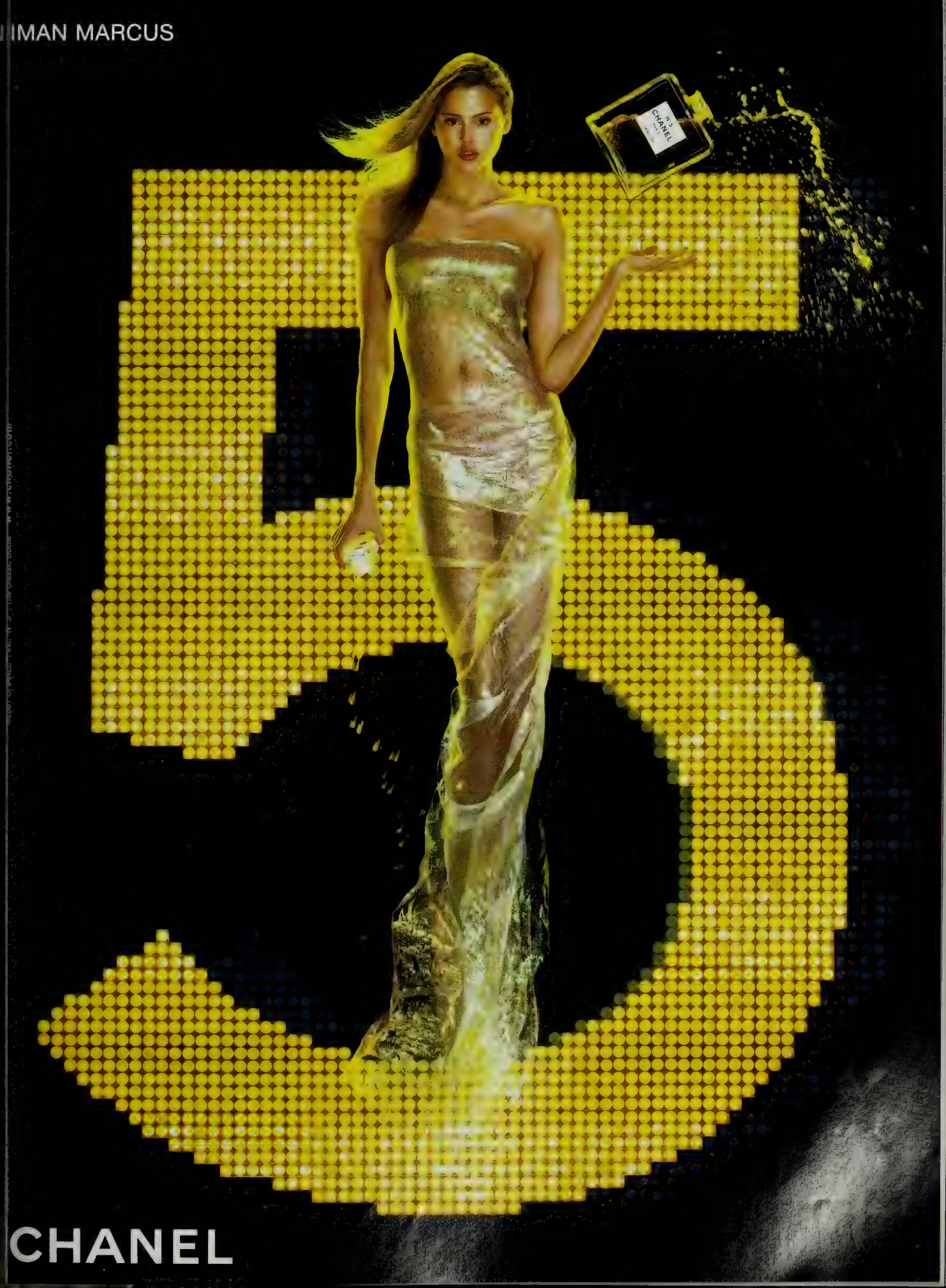
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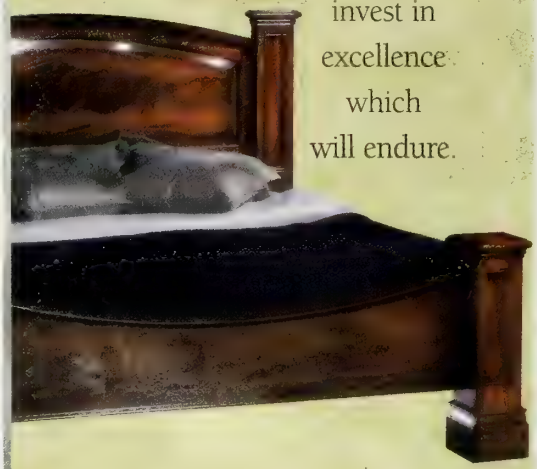


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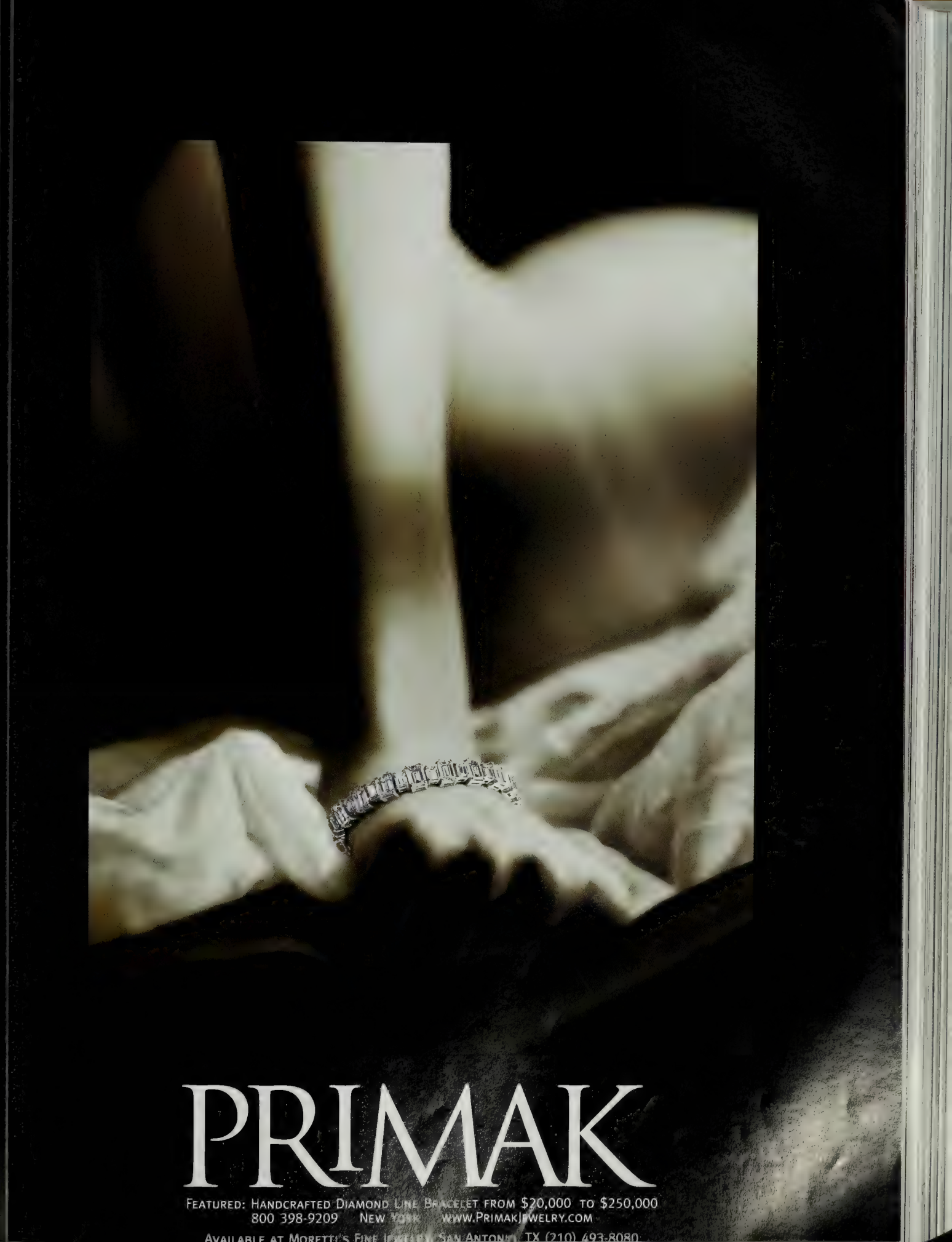
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Plate 2.



Plate 31.



Plate 4.



Plate 8.



Plate 22.







Plate 14 & 15.





Plate 16

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My husband and I would like to thank Camille and Kelsey Grammer (Architectural Digest Visits, August 2001) for opening the doors of their spectacular home in Maui. The residence is truly casual elegance at its finest—we could feel the breeze while turning the pages of the magazine. The dynamic photographs influenced our decision to move to Hawaii.

—Keith and Karen Benedick
Mission Viejo, California

EXOTIC HAWAII

Your August edition is a bust. I can't imagine living a life in any of the "exotic" houses you pictured in it. If I were given any of those houses, I would immediately sell the place for a loss—except, perhaps, the house in Hawaii.

Dorothy Kern
Sonoma, California

LIVING THE GOOD LIFE

While the houses in your August issue do not have similar settings or philosophies of design, they do share enthusiastic owners, architects and designers. What really makes you fall in love with any one of the featured residences is reading about the passion and the attention to detail that was involved in creating such a place for living.

Sarah Michaels
Phoenix, Arizona

DOWN UNDER

Congratulations to architect Harry Seidler ("Defying Gravity Down Under," August). What an extraordinary setting for a totally unique home.

Robert J. Ithurralde
Salt Lake City, Utah

STUNNING IN SOUTH AMERICA

The August issue of *Architectural Digest* blew me away! The Andean farmhouse ("A Venezuelan Aerie"), with its warmth and colors, was a feast for the senses.

Michael McClure
Key West, Florida

AROUND THE WORLD

I enjoyed the diversity of locales in your August issue—it was a treat to "tour" houses from Greece to Rio de Janeiro.

Sam Morris
Moline, Illinois

INSPIRING SHOPPING

Recently I had the opportunity to review your July 2001 issue. The article "AD Shopping: International Antwerp" was extremely informative. The range of galleries designer Tim Corrigan visited and his knowledge of the various styles and periods they represented was impressive, to say the least. Please continue to run articles of this type. Learning about art and architecture is such an important part of life.

Arleen Troy
Levittown, New York

MICHIGAN JEWEL

I was glad to see the Edsel & Eleanor Ford House in the July issue (Historic Houses). It looks as stunning in your magazine as it does in person. It is certainly one of the Detroit area's jewels. I was rather put off, however, by the comment that it was "architecturally a standard midwestern manor." It is as Cotswold style as you can get—only bigger. Though much criticism surrounds this famous American family, one cannot flinch at their immaculate taste in art and architecture.

Timothy Rooks
Birmingham, Michigan

SOUTHERN CALIFORNIA VISION

I loved your article on Rob Lowe (Architectural Digest Visits, July 2001). His and his wife's house is absolutely beautiful. The interiors are flawless, and the gardens are beautiful.

Maria Diaz
San Juan, Puerto Rico

GLORIOUS GARDEN

The restored garden designed by Harold Peto ("Iford Manor Charms," July) is quite an accomplishment. Thank you, Elizabeth and John Hignett, for all your hard work. I thoroughly enjoyed its beauty and tranquillity.

Donna Holt
Lexington, Kentucky

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
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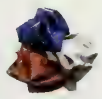

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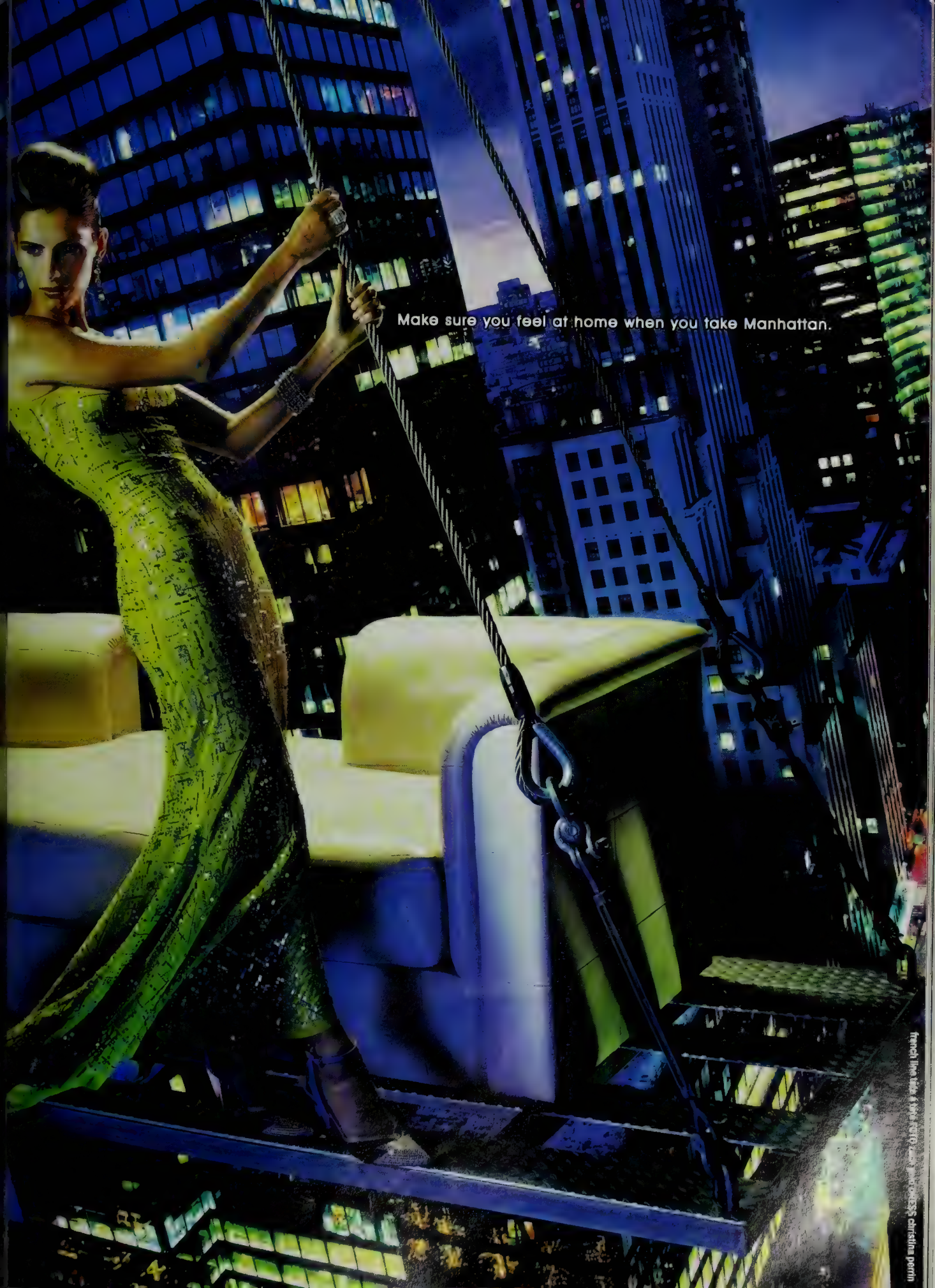




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JIM MCHUGH

For some time now, actually quite a long time, we have been curious about the businesses of designers. We also wanted to know more about their clientele. We were so curious, in fact, that we decided to send an informal questionnaire to the AD 100 (our choices of the top one hundred designers and architects among those who have been featured in our pages).

We asked each designer the same questions, and to assure candid responses, names were neither requested nor received. Each survey was filled out with total anonymity. As we go to press, we have received completed questionnaires from more than two-thirds of the AD 100. The results yielded few surprises, but they were nonetheless interesting enough to pass on to you.

- First, the majority of both designers and their clients were in the same age bracket: 30 to 50 years of age.
- Designers reported that, on average, one-third of their business comes from repeat clients. Of those who reported that new clients came to them as a result of seeing their work in magazines, 86% cited *Architectural Digest* as the source for those clients.
- *All* clients have more than one home. One-third have three residences, and almost 10% have more than five.
- *All* of the clients of the AD 100 have two cars; 37% have four cars, and almost 10% have seven cars.
- As for boats and planes, 93% have one or both.
- Style preferences are divided almost equally between contemporary, traditional and a mix of the two—usually termed "eclectic."
- The number of projects handled by each design office annually was another interesting statistic: 42% of the designers take on six to ten jobs a year, while 30% work on eleven to fifteen. 18% of the designers handle one to five jobs annually, and 8% do sixteen to twenty. Only 2% of the designers take on twenty-five jobs each year.
- The average cost per project varies somewhat: 79% of the jobs average $1 million to $3 million each. 15% of the AD 100 clients spent more than $3 million per project.

This informal, private questionnaire was so interesting, we've decided to follow up with another in the future, emphasizing the psychological dynamics of the designer-client relationship. It, too, will be anonymous.

In the interest of full disclosure, we want to make it clear that our questionnaire was not only informal, it was totally unscientific and was executed entirely by our editorial staff. We freely acknowledge that we are not pollsters. However, we do claim credit for professionalism in editing magazines. Specifically, this one. (A revised and updated listing of the AD 100 will be published in our January 2002 issue.)

***Paige Rense**, Editor-in-Chief*

Cindy Crawford's Choice



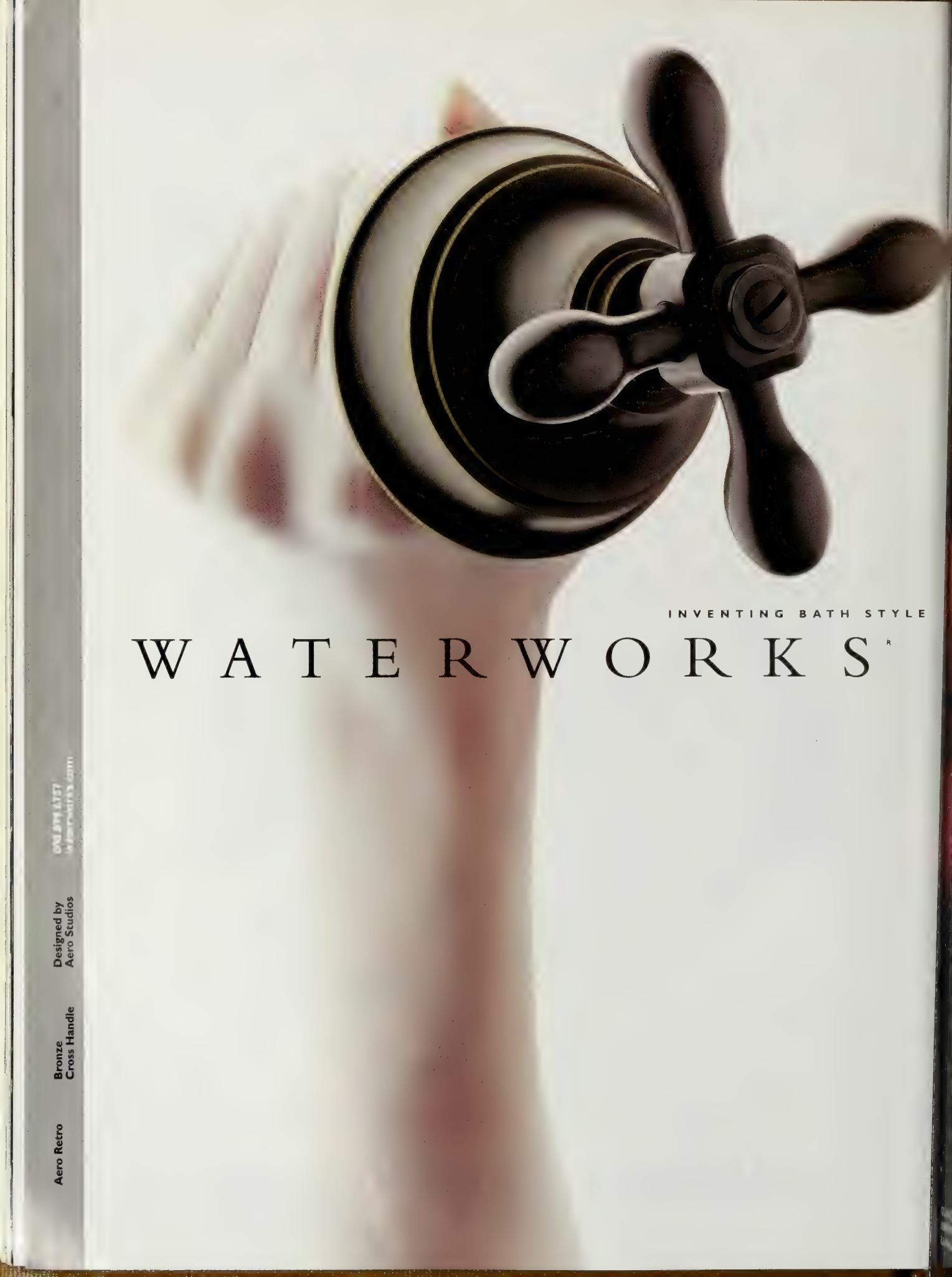
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AD CONTRIBUTORS



HANS NELEMAN

STEVEN M. L. ARONSON ("The Collecting Impulse," page 238; "Historic Design: La Fiorentina," page 260), an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. A former book editor and publisher, he has contributed to *Vanity Fair*, *Vogue* and *Town & Country*. He is currently writing *Class Act: The Life of Leland Hayward*.



COURTESY MARY E. NICHOLS

MARY E. NICHOLS ("Prairie Style in Montecito," page 206; "Transformation on Key West," page 246) is an *Architectural Digest* contributing photographer. Her images have appeared in *Interior Design*, *House Beautiful* and *Hospitality Design*, as well as *Blair House: The President's Guesthouse*, which was published by Thomasson-Grant in 1989.

IRENE BORGER ("Prairie Style in Montecito," page 206), a writer and a teacher, is the director for the CalArts/Alpert Award in the Arts. The former artist-in-residence at AIDS Project Los Angeles, she edited *From a Burning House: The Aids Project Los Angeles Writers Workshop Collection*, which was published in 1996.



JIM MCHUGH

MICHAEL PEPPIATT ("Historic Houses: The Rembrandt House," page 104) is the author of *Alberto Giacometti in Postwar Paris*, which will be published by Yale University Press in spring 2002. He is curating the Giacometti exhibition, at the Sainsbury Centre for Visual Arts in Norwich, England, through December.



SIMON BROWN



BILLY CUNNINGHAM

BILLY CUNNINGHAM ("A Celebration of Folk Art," page 254) is an *Architectural Digest* contributing photographer. His images have appeared in many books, including *Tiffany Jewels*, *A Tiffany Christmas* and the forthcoming *Magnificent Tiffany Silver*, which is being published by Harry N. Abrams in October.



PETER FREED

JUDITH THURMAN ("Connecticut Collaboration," page 214), an *Architectural Digest* contributing writer based in New York, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. Her most recent biography, *Secrets of the Flesh: A Life of Colette*, was published by Knopf in 1999.



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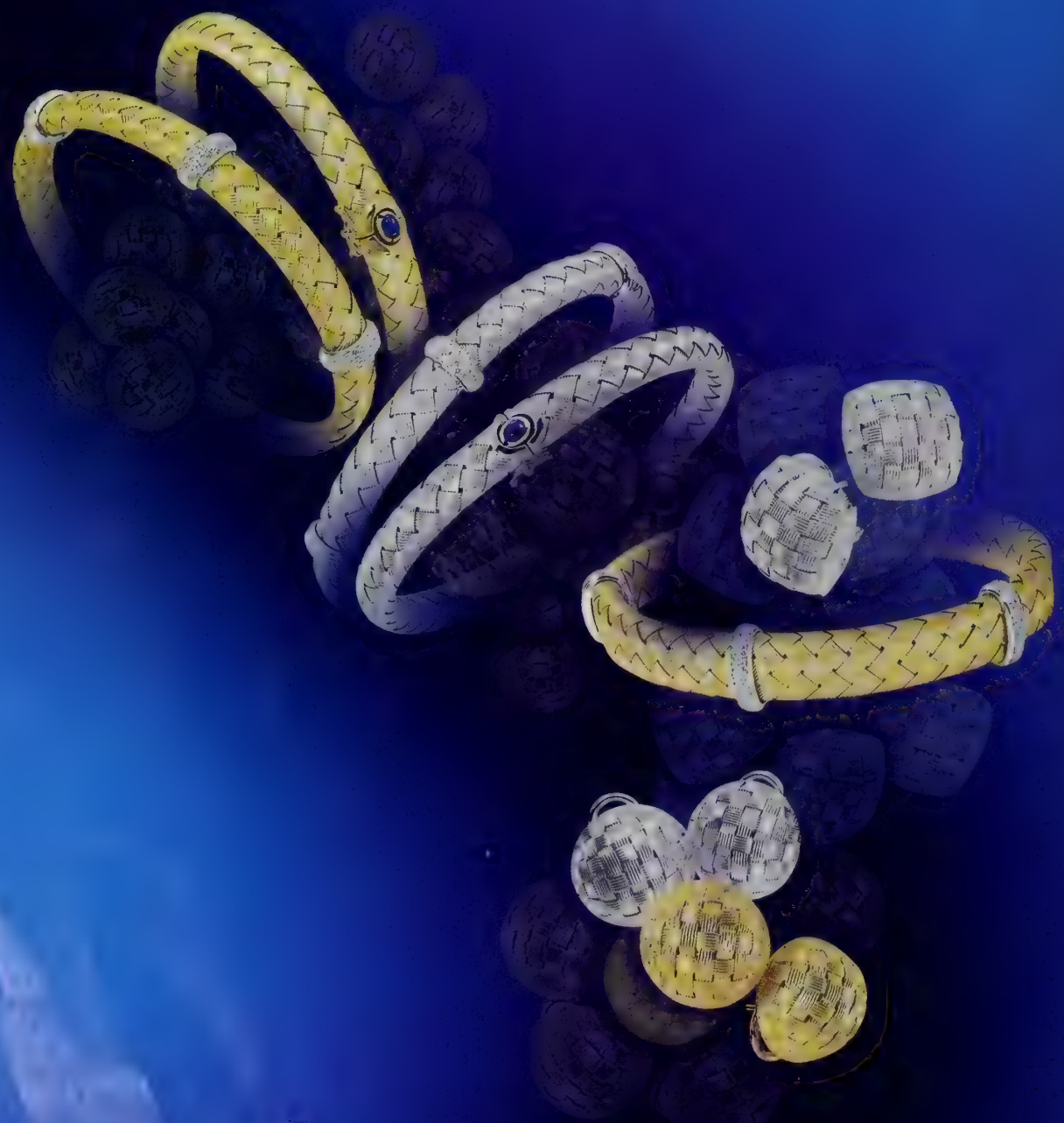
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French Antiques in Georgetown

I came across Marston's Dupont Circle shop over ten years ago, while walking to a restaurant in the same area," **José Solís Betancourt** says of Washington, D.C., antiques dealer **Marston Luce**. "The front window was glowing like those small Parisian boutiques. I was immediately enchanted." Solís Betancourt is especially pleased that Luce has decided to open a second location, in Georgetown.

"After being in business for 20 years, I wanted to reach a larger audience, which is why I've established another space," says Luce, who carries French painted furniture from the 18th century through the early 19th, along with some Italian, Swedish and Art Déco pieces. For much of his inventory, Luce travels to France, where he has a house in the Dordogne. "We don't carry ornate French design," Luce explains. "We have sophisticated items, yet there is a rusticity about them. It's an interesting dynamic."

"Painted French furniture has a worn softness that suggests a casual tone," says Solís Betancourt. "My clients are always looking for comfort, therefore I like blending Marston's furniture with contemporary upholstered pieces for a dialogue between old and new." Marston Luce, 1651 Wisconsin Ave. N.W., Washington, DC 20007; 202/775-9460.



GORDON BEALL

José Solís Betancourt at Marston Luce, near a Gustavian cupboard

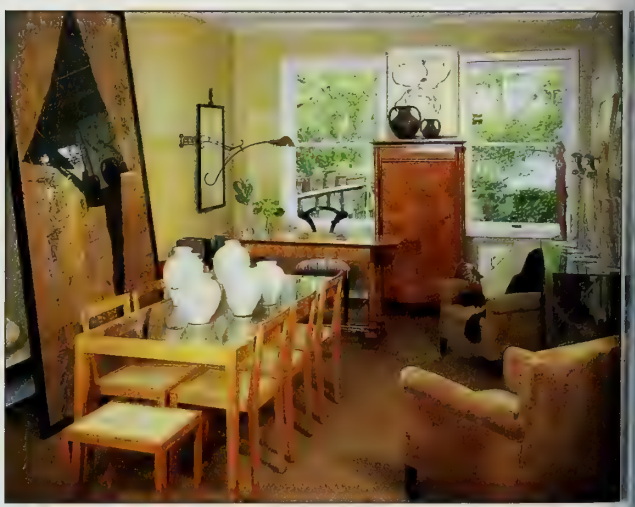
Young Blood

Shop owner Susan H. Youngbluth developed a passion for Austrian design while living in Vienna. Two years ago she moved to Sag Harbor, New York, and opened **Youngblood** (right), which has become a favorite destination for **Robert Bray**, of Bray-Schaible. Her inventory ranges from a Hagenauer dining table and 1940s Belgian armchairs to a Han Dynasty clay horse (left). She also carries African art, Caucasian kilims and Jugendstil furniture. "Austrian pieces cohabit easily with other periods and cultures," Youngbluth says. "At first glance it may seem an unlikely mixture, but it's all held together by quality of design." Youngblood, 26 Madison St., Sag Harbor, NY 11963; 631/725-6260.





PHOTOGRAPHY FELICIANO



Above, a Hagenauer dining table and chairs at Youngblood

continued on page 44

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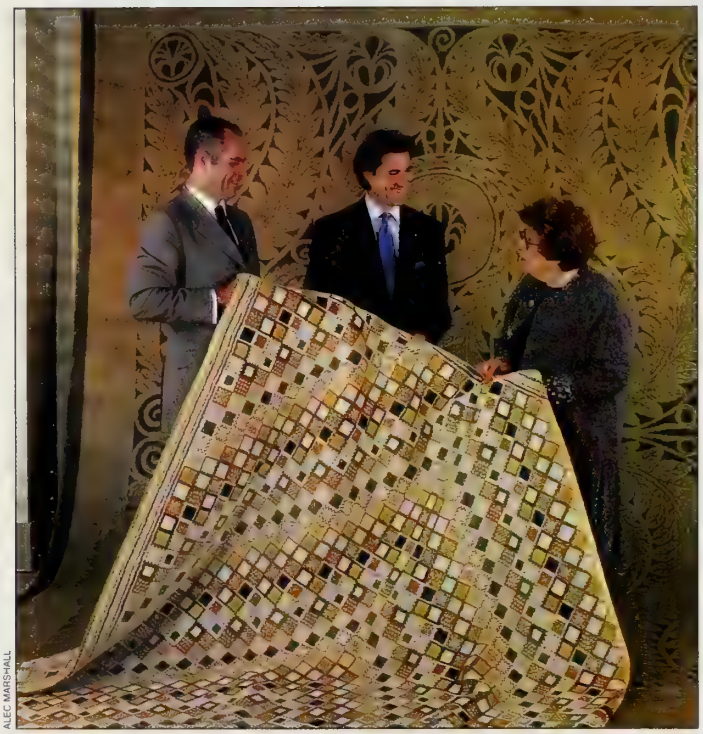
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A New Home for Modernist Rugs

Manhattan-based antique rug maven **Doris Leslie Blau** is generally acknowledged for her vast selection of 19th-century carpets from Turkey and Europe, which she combines with Oriental and American rugs and some examples from the 1920s and 1930s. Over the years, however, many of her clients have requested "some newer things at lower prices," she says. "We've had people ask us to reproduce our older designs—particularly our modernist ones—which we've done on a very limited basis." To accommodate the demand, Blau has opened a new showroom, not far from her Fifth Avenue space, that is dedicated to a line of rugs inspired by modernist designs.

Carey Maloney and **Hermes Mallea** (left, from left to right, with Blau at her new location), of M (Group), have long been fans of the "impeccable pedigree" of Blau's stock. "The fact that, after so many years as an expert in antique pieces, she's decided to create new rugs is very exciting for us," Maloney says. "The collection is handsome and versatile—we plan to use the rugs in the same projects that would include Doris's antique carpets."

"Modernist designs can lend something to old rugs," Blau says. "It's a wonderful marriage. Every period has something to offer us." Doris Leslie Blau, 41 E. 57th St., New York, NY 10022; 212/752-0222.

Paris's Gallery for the Ages

Paris shop owner Marc Boisseuil's specialty is not having a specialty at all. "Various styles and periods intermingle here to form a mixed point of view," he says. "It's a puzzle made up of different eras, which is why the boutique is called **Antiquités et Modernités**. For me, you can't have one without the other."

After working as a fashion designer for 15 years, Boisseuil opened his space last winter in the Carré Rive Gauche, where he sells everything from a 16th-century Limousin painting and Neoclassical chairs to a desk from the House of Jansen and a pair of red leather lamps from the 1950s. **David Kleinberg** purchased a lacquered metal desk for a Manhattan residence. "Good taste should demonstrate a world of shapes," Boisseuil says. Antiquités et Modernités, 7 rue des Saints Pères, 75006 Paris; 33-1-42-96-47-88.



PHOTOGRAPHY VINCENT THIBERT



Above, a vase by Carrier-Belleuse at Antiquités et Modernités

Left, a desk from the House of Jansen and an assortment of lamps

continued on page 4


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Too often, society blames victims of domestic violence for not leaving, rather than holding the abusers responsible. The reality is that financial dependency, concern for the children and the fear of being pursued or even killed can make the idea of escape seem impossible. No one deserves to be abused. And everyone should have someone to turn to. With your support, domestic violence programs across America can offer hope and new beginnings.

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DESIGNERS *at* LARGE



PHOTOGRAPHY: BILLY CUNNINGHAM



An Upscale Oasis in New York

She always has something that's right for what I'm working on," **Naomi Leff** says of dealer **Michelle Fox** and her collection of antique textiles and quilts. Leff (above right, with Fox, left, at her shop) is among the designers who have followed Fox from Manhattan to her current location, in an 1859 Greek Revival building in Palisades, New York (above). The former church, now called Yonderhill, houses three antiques shops, among them Fox's, and it sits just within the borders of Sneden's Landing. **Phoenix Antiques** occupies the loft space and carries 18th-century furniture and objects. **Dominick Joseph Antiques** has such items as a Chippendale-style bookcase and 1820–50 demilune tables. Yonderhill/The Old Meeting House, One Closter Rd., Palisades, NY 10964; Michelle Fox Antiques, 845/365-1540; Phoenix Antiques, 845/398-0269; Dominick Joseph Antiques, 845/398-3783.





Left, at Dominick Joseph Antiques, a Chippendale-style bookcase

Above, a colorful group of quilts at Michelle Fox Antiques



COURTESY THE HOLLY HUNT COLLECTION

A Show of Great Design

The **Architectural Digest Home Design Show**, which debuted last fall, invited consumers and designers to experience first-rate design firsthand. The show returns to New York November 1 through 3, with its mix of styles ranging from traditional to modern.

The only event of its kind in the United States, the show previews design directions from some of the highest-quality home furnishings companies. Nearly 200 exhibitors, including the Holly Hunt Collection (left), are participating; among the many offerings are furniture, fine art, lighting, floorcoverings, fabrics, and items for kitchen and bath. Also available are one-on-one consultations with designers and keynote presentations, hosted by editor-in-chief Paige Rense. Afternoon seminars will focus on specific subjects, such as developing a personal style and working with design professionals. Architectural Digest Home Design Show, Jacob Javits Center, 39th St. at 11th Ave., New York, NY 10001; www.archdigesthomeshow.com.

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PHOTOGRAPHY ALEC MARSHALL



A Stylish Country Outing

No one else in New York does what I call 'high country,' " **Elissa Cullman** says of antiques dealers Ahna Petersen and Kevin Kleinbardt. Their shop, **Yew Tree House Antiques** (above), is home to 17th- and 18th-century English and Welsh furniture and objects, with an emphasis on pieces made from rare woods. A ca. 1780 copper weathervane (right) is among the shop's selection, which also includes earlier works of art, some Continental items and upholstered pieces from the 19th century. "It's country furniture, but it's distinguished because of its construction and pedigree," adds Cullman (above, with Petersen, center, and Kleinbardt). "Ahna can give you a clear analysis of why an item is in the shop and what she likes about it. She and Kevin are scholarly dealers in whom one has absolute trust." Yew Tree House Antiques, 414 E. 71st St., New York, NY 10021; 212/249-6612.





BILLY CUNNINGHAM

London Tradition

In 1906 Frank Partridge founded a London antiques shop that would provide furnishings and art to some of the finest collections throughout Europe and the United States. "**Partridge Fine Arts** is a family-owned company that has always had regard for the best pieces," says **André de Cacqueray**. Located on New Bond Street and comprising four floors of galleries, Partridge has a vast group of English and French 18th-century furniture and decorative objects, old-master paintings and English and Continental silver.

The shop's French furniture concentrates on Louis XV and Louis XVI pieces and features works by such *ébénistes* as Charles Cressent and Jean-Henri Riesener. The stock of English furniture covers the Georgian periods, ranging from a John Cobb commode to a set of six giltwood armchairs attributed to Thomas Chippendale. Partridge Fine Arts, 144–146 New Bond St., London W1F 2PF; 44-20-7629-0834.

Left, André de Cacqueray at London's Partridge Fine Arts

continued on page 5

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For over 20 years the London gallery **Keshishian** has offered rare rugs and antique tapestries to designers the world over from a charming Pimlico Road space. Much to the delight of their American clients, the Keshishian brothers have now brought their business stateside. The new gallery, located in Manhattan, carries everything from Gothic to Pop art carpets, as well as European tapestries. Arto Keshishian will continue to run the London gallery, while Eddy Keshishian (right, with **Geoffrey Bradfield**, right, at the West 57th Street location) is heading the New York venture. "We thought it would be a wonderful way to better serve our clients," says Eddy Keshishian. Keshishian, 34 W. 57th St., New York, NY 10019; 212/956-1586.



PETER FREED



At Norman Adams, ca. 1790 dining chairs, from a set of eight

British Finery

In 1923 London-based antiques dealer Norman Adams left his father, also an antiques dealer, to start his own company in Boston, Massachusetts. He made his way back to England five years later and settled in Knightsbridge, where his shop is located today. Now run by Stewart Whittington, Adams's son-in-law, **Norman Adams** carries a large selection of 18th-century British furniture. Highlights include a set of eight ca. 1790 Sheraton mahogany dining chairs, a George II mahogany triple-top games table, a ca. 1740 side table with a Spanish *brocatello* marble top and a harewood-and-marquetry oval Pembroke table by George Simson. Norman Adams, 8–10 Hans Rd., London SW3 1RX; 44-20-7589-5266. □




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NAVIGATING NAPLES

ANTIQUING WITH CRAIG WRIGHT IN THE ITALIAN PORT CITY

Text by Christopher Finch/Photography by Jim McHugh

"I'd been buying furniture in Italy for twenty years," says Los Angeles–based designer Craig Wright, "but at first Naples was not on my itinerary. Curiously, it was a craze for Russian and Baltic furniture that made me aware of what might be found there. In the nineteenth century the Russians imported many Neapolitan craftsmen because the czarist aristocracy admired the sense of scale and the theatricality that was associated with the Bourbon court, which set the taste in Naples. During the craze for Russian furniture, some unscrupulous dealers were going to Naples, buying pieces there and reselling them as Russian. Today Naples is a legitimate stop on the international antiques dealers' circuit because people have learned to appreciate Neapolitan style for what it is, the product of a unique combination of influences—Aragon, Hapsburg, Bourbon and so on—all inflected by a strong sense of classicism that derives from the proximity of Pompeii and Herculaneum."



Naples is a city with a stunning natural location, dominated by an active volcano that threatens its very existence. Despite eruptions and earthquakes, it has survived

continued on page 72

"Naples is out of another time," says designer Craig Wright. Above: Villas and gardens cover the hillside town of Posillipo.





Abo... ent... Leon... and Carn... examine a 1... tury opaline vas... the shop, which s... cializes in Neoclass... cal furnishings.


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VI



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The attention to detail is extraordinary. The grain of the wine-tasting room's shelves looks as if it were planed from the same centuries-old oak used in the hardwood floor. The Asian motif of the master suite is carried out in the magnificent cabinets of the oriental bath.

And the kitchen is a feat of sheer ingenuity built around the homeowners' love of entertaining. Authentic French design offers ease of use by incorporating several commercial-style appliances while never breaking from the graceful aesthetic. A one-of-a-kind armoire was even created to conceal extra refrigeration and specialty storage – including drawers fitted to the size of the homeowners' place mats.

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NAVIGATING NAPLES





continued from page 68

for twenty-six hundred years. It was founded by the Greeks, ruled by the Romans, Goths, Normans and Spaniards, occupied by French and German armies and celebrated by British painters, poets and connoisseurs. Today the city is home to superb museums and a plethora of monuments in keeping with its multifaceted past. It boasts a superb climate, elegant hotels, and restaurants serving some of the world's best seafood.

"I would recommend Naples to anyone," says Wright. "Unlike Florence or Venice, it has yet to be overrun by tourists. And for travelers interested in antiques and fine craftsmanship, the city offers special delights. One thing I like about shopping there is that it's manageable. You can see all of the top stores in a couple of days. The secret is knowing how to find them and what to look for and ask for."

Often, Wright explains, the best Neapolitan dealers do not display their choicest wares in their windows. Gran Bazaar, for example, on Corso Vittorio Emanuele, is unlikely to attract the attention of an antiques maven.



RIGHT: The Piazza dei Martiri, which is located near Brandi on the Via Domenico Morelli, is lined with sidewalk restaurants.

ABOVE LEFT: Brandi offers Neoclassical furniture and art. ABOVE: Maurizio Brandi and Wright with one of two 19th-century French porcelain amphorae and a rosewood marquetry commode.

"From the outside," says Wright, "it looks like a junk shop. There are broken vases, bits of bicycles and motor scooters. You step inside and see more of the same—a flea market—but if you persist and delve into the next room, you'll find an interesting piece or two. The farther you penetrate into the store, the higher the quality, until finally, in the depths of the building, you discover items that are superb by any standard."

A family business, run by Franco Febbraio, Gran Bazaar offers a striking selection of the city's famous three-dimensional Nativity scenes

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Di MODOLO

MILANO



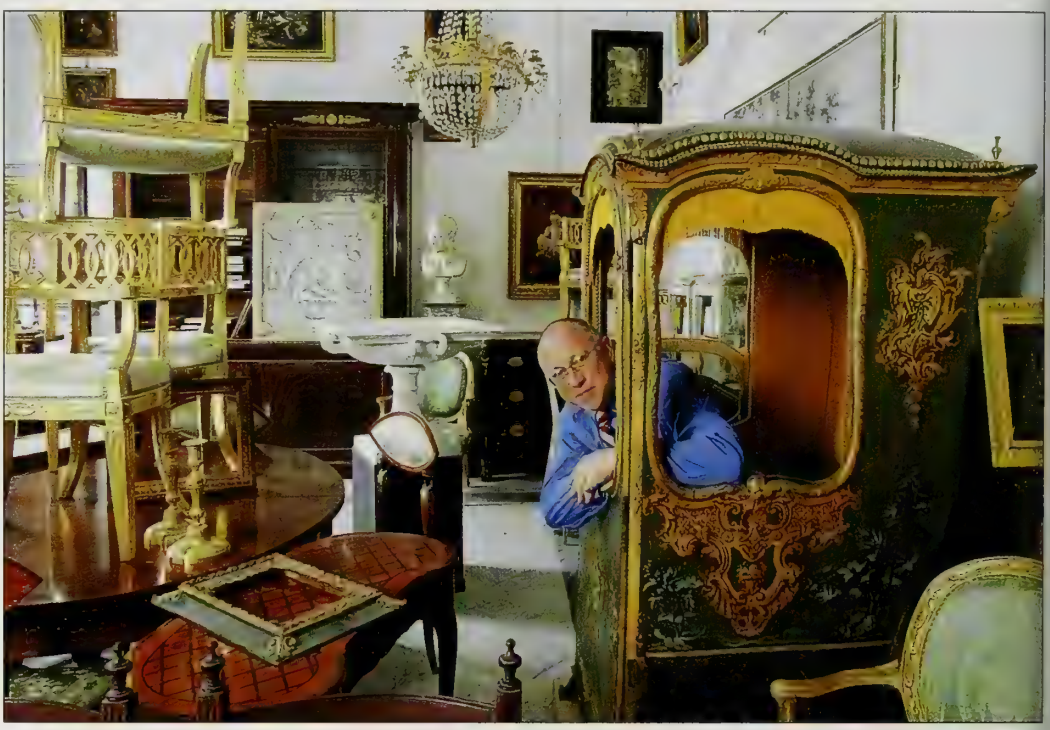
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NAVIGATING NAPLES



RIGHT: Wright, seated in a painted leather sedan chair, finds the inventory at Antiquites Iermano to be "very Neapolitan." Neoclassical gilt armchairs are stacked on an early-19th-century table.

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and furniture and decorative objects ranging from prototypical Neapolitan Neoclassical pieces to examples of the Baroque from all over Italy.

The casual shopper might also overlook Antiquites Iermano, a small store on the Via Domenico Morelli. The shop is filled with charming objects, but they hardly represent the scope and quality of Salvatore Iermano's inventory. To see the finest items, you must ask to be shown the two loft spaces that he maintains nearby. There it is possible to find anything and everything, including, during Wright's most recent visit, a stylishly decorated leather sedan chair.

Iermano's father started the business by hawking bric-a-brac from his pushcart in the wake of World War II. The story is typical of the antiques-dealing tradition in Naples, which is rooted in the city's rich street life and characterized by a strong family flavor.

The Leone clan is now in its third generation in the antiques trade. Pasquale Leone and his daughter Antonella run Antichità Leone, an ele-

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BELOW LEFT: In Antichità Leone's basement gallery, Antonella Leone and Wright discuss a painting of the Bay of Naples. BELOW: Two painted Neoclassical chairs flank a gilt pier glass and table.





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NAVIGATING NAPLES







LEFT: Owner Franco Febbraio shows Wright a Louis XVI chandelier in Gran Bazaar, where "things are stacked, not displayed." BELOW: Among the objects at Gran Bazaar are an 1824 French porcelain vase, with a portrait of Francis I, and a bisque figure group from the Capodimonte factory.

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gant store on the Via Vannella Gaetani. Recently, Wright was especially taken with a chinoiserie lacquered cabinet on an elaborate gilt stand. Galleria Leone, on the Via Santa Maria Cappella Vecchia, is the domain of Pasquale's brother Ciro and his son Carmine. Its location has considerable historical significance.

"For years," says Wright, "I'd been trying to track down the palazzo once occupied by Lord and Lady Hamilton, where Admiral Lord Nelson spent so much time. I happened to mention this to Carmine Leone, and he said, 'You've found it.' In fact, the rear section of Galleria Leone occupies part of the service wing of the Hamilton palazzo. The spectacular open rear staircase, with a double entrance for carriages, is still there, weathered but otherwise in good shape."

The Leones search out fine examples of Neapolitan

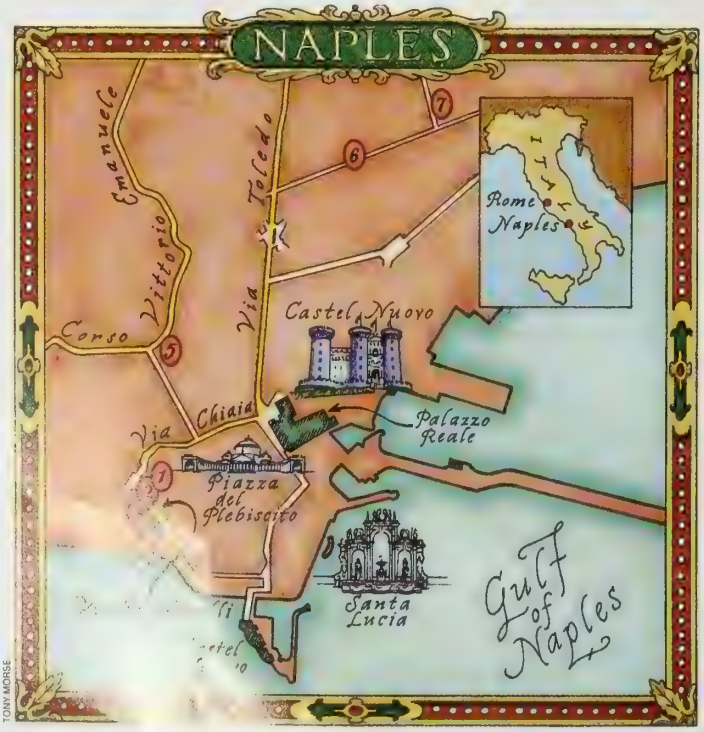
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NAPLES SOURCES

1 **Galleria Leone**
Via Santa Maria Cappella Vecchia 12/34
Piazza dei Martiri
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18th- and 19th-century furnishings, paintings and decorative arts

2 **Maurizio Brandi Antichità**
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39-081-7643882
Neoclassical furniture, paintings and decorative arts

3 **Antiquites Iermano**
Via Domenico Morelli 30
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Neoclassical furnishings and paintings



TONY MORSE

4 **Antichità Leone**
Via Vannella Gaetani 2
Piazza Vittoria
39-081-7641462
Neoclassical furnishings and decorative arts

5 **Gran Bazaar**
Corso Vittorio Emanuele 758
39-081-667707
Neoclassical and Baroque-style furnishings

6 **Ditta Raffaele Amitrano**
Via Benedetto Croce 56
39-081-5517077
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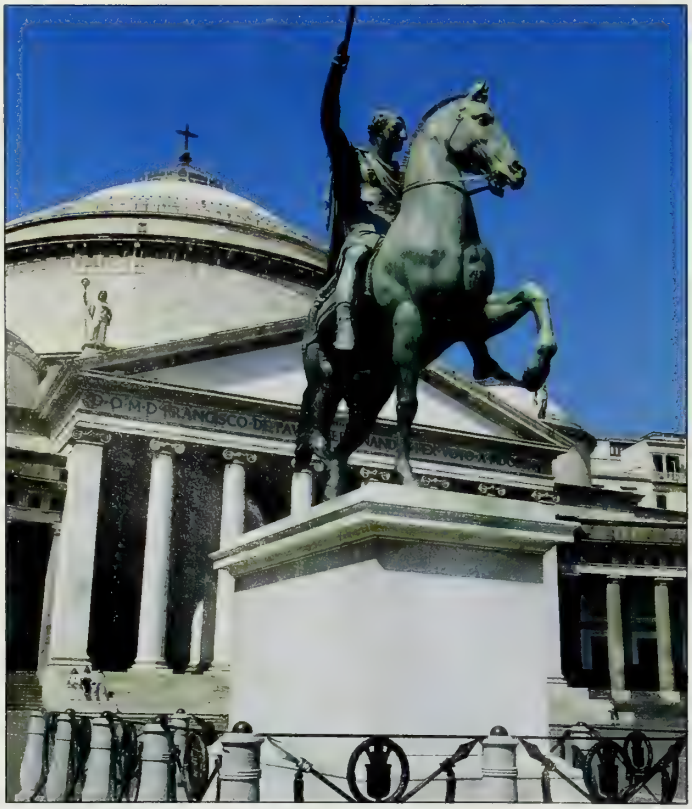
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furniture from all over Europe. They have hand-painted cabinets and late-eighteenth-century armchairs, all with an accent that is distinctively Neapolitan.

The city's style is especially strong at the store of Giuseppe and Marco Ferrigno, on the Via San Gregorio Armeno, where the visitor will discover splendid examples of the terra-cotta *presepe* figures that have been part of local tradition since at least the eighteenth century.

ABOVE: A neighborhood orangery. RIGHT: At Ditta Raffaele Amitrano, owners Luigi Amitrano and his mother, Carmela D'Onofrio, and Wright admire silk brocade from San Leucio.

"This particular business has been in existence since 1836," Wright explains, "and it's an offshoot of both the great Neapolitan sculptural heritage and the city's passion for theatrical spectacle. One aspect of that was the staging of magnificent Nativity performances at Christmastime, and these would be echoed in the elaborate crèche tableaux that were set up outside churches and elsewhere. Each of those was enlivened with genre characters from the streets of Naples—flower sellers, chimney sweeps, blind beggars—and that's the tradition the Ferrignos have kept alive."



The Ferrignos' *presepe* figures are still made the way they were almost two hundred years ago, with molded terra-cotta heads, fitted with glass eyes, and articulated wood hands and legs. They are used in Christmas displays at the Metropolitan Museum of Art in New York, as well as at the Vatican and the Hôtel de Ville in Paris. On a smaller scale, Wright finds unexpected ways to display them in his own interiors. "I purchased twelve of the figures to use as centerpieces on my dining table," he says. "All of them are street vendors selling food and other items."

The antiques-dealing tradition in Naples is rooted in the city's rich street life and characterized by a strong family flavor.

LEFT: An equestrian statue guards the 1831 church of San Francesco di Paola, which was inspired by the Roman Pantheon.

The figures are dressed in exquisite silks from San Leucio (a workshop near Caserta that was founded by Ferdinand I when he lost his young son and set up a program intended to teach orphans a trade). These silks are still in production and

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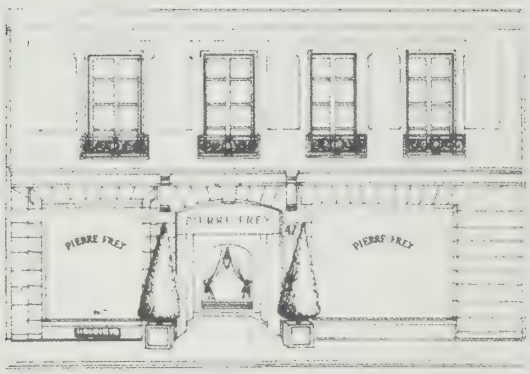


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NAVIGATING NAPLES







RIGHT AND FAR RIGHT: Giuseppe and Marco Ferrigno's shop has been creating *presepe* figures since 1836, when the firm began. The faces are crafted of terra-cotta, and the figures depict life in 18th-century Naples.

continued from page 80

can be found at Ditta Raffaele Amitrano, on the Via Benedetto Croce, owned by the mother-and-son team of Carmela D'Onofrio and Luigi Amitrano.

To see a wide selection of Neapolitan Neoclassical furniture, paintings and decorative arts in a single place, the connoisseur should pay a visit to the handsomely appointed galleries of Maurizio Brandi Antichità, on the Via Domenico Morelli.

"Compared with somewhere like Gran Bazaar," says Wright, "this is more like a shop in New York or Paris. You can get a pretty good idea of what you'll find there by looking in the windows. In other ways, though, it's very Neapolitan. The business has been in existence for three generations, and Maurizio Brandi's taste is very much representative of Neapolitan style at its best. Stroll through these galleries, and you'll get a sense of what it must have been like to visit the palazzo of a Bourbon courtier."

Craig Wright's closing advice about shopping in Naples emphasizes patience. "It takes time to get to know these dealers. At first they may be reticent about showing you their best things. Once they've learned to respect your taste, however, they'll be generous with their time. And it always pays to ask to see what they have in storage, or in the back room. The fact that you know enough to ask will help win their trust. These are warm people who think of doing business as forming an ongoing personal relationship. Shop Naples once, and you'll want to return." □



LEFT: The Castel dell'Ovo dates to the 12th century. "Naples is layered in history," says Wright, "but not in an obvious way."



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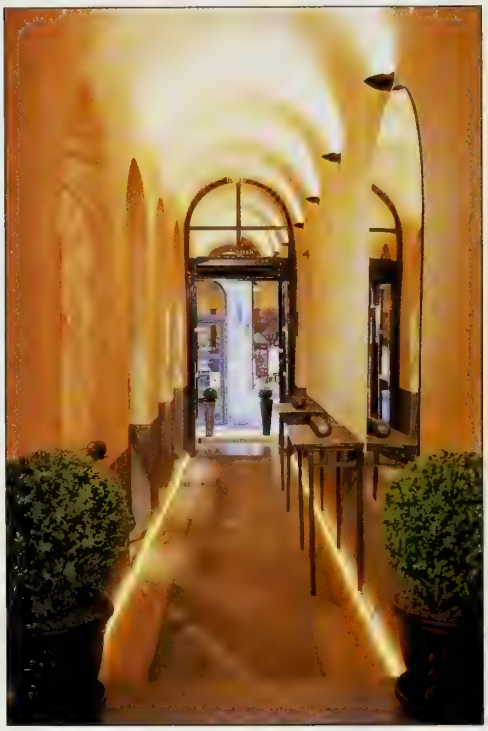


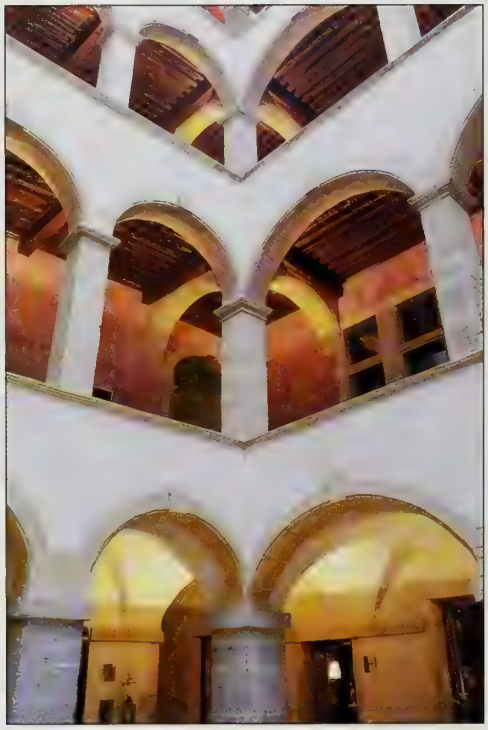
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COUR DES LOGES

THE REINVENTION OF FOUR RENAISSANCE HOUSES IN LYONS

Text by Wendy Moonan/Photography by Marina Faust





Cour des Loges, a 63-room hotel in Vieux Lyons, is composed of four Renaissance buildings. LEFT: Round arches frame the guest rooms. FAR LEFT: The main entrance hall.

JOCELYNE AND JEAN-LOUIS Sibuet are the glamour couple of the French hotel trade. Like America's Ian Schrager, this high-profile team has created a group of stylish boutique hotels that attract an exclusive international clientele. Their latest acquisition: Cour des Loges ("courtyard with loggias") in Lyons, France's second-largest city. Both in their forties, the Sibuets are avid skiers and hikers. They grew up in the French Alps, in Megève, the resort village first popularized by Marlene Dietrich, Marlon Brando and Prince Aly Khan (Jean Cocteau baptized it "the twenty-first arrondissement of Paris").

Ten years ago the Sibuets began rescuing Megève's faded hotels—restoring and decorating them with exquisite antiques and fabrics as well as contemporary luxuries. They found that they enjoyed the process, especially shopping

continued on page 92



RIGHT: In the smoking room, a Mackintosh-style table and chairs rest below a series of paintings by French artist and decorator Hervé Thibault, who designed the interiors.



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COUR DES LOGES



years ago that they wanted a hotel in the city, too. "They looked all over France for two years," says Véronique Pellicier, a sales manager at the firm. "Jean-Louis had to feel the spirit of a place before he would buy it." Last year he acquired Cour des Loges, a complex of four buildings in Vieux Lyons that were commissioned by merchants, bankers and printers between the fourteenth and seventeenth centuries (and that became a hotel in the 1980s).

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LEFT: The private dining room is available by reservation for as many as 12 guests. The murals and the painting that hangs above the fireplace are by Thibault.

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at flea markets and antiques fairs. "We don't care about the price of an antique," says Jocelyne Sibuet. "When we like something, we buy it."

The couple are imbued with a can-do spirit that is native to their region, the Haute-Savoie. Indefatigable, they believe they can accomplish almost anything they attempt for their firm, the Compagnie des Hôtels de Montagne. "Jean-Louis is the creator, the builder and the manager of our properties," Jocelyne Sibuet says. "I'm the decorator, restaurateur, staff and public relations person."

Over the years their hotels have attracted several royals, including Carl XVI Gustaf of Sweden and Juan Carlos of Spain, who take their families there to ski and enjoy the décor, low-key atmosphere and traditional Savoyard cooking.

The Sibuets decided three





LEFT: Les Loges, the hotel's restaurant, features La Grand Cour, a courtyard dining area. The tables, accented with Pierre Frey linens, and chairs are Mackintosh style.

ABOVE: The 16th-century main spiral staircase, which leads up to the guest rooms, is made of stone. Its winding steps are lined with small twinkling white lights.

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COUR DES LOGES

continued from page 92

Lyons, a city the Romans established in the first century B.C. at the confluence of the Rhône and Saône rivers, reached the height of its prosperity during the Renaissance, when it held four annual tax-free regional trade fairs and established France's first banking system. Its inhabitants went on a building spree.





RIGHT: The staircase can be glimpsed through windows on a courtyard façade. FAR RIGHT: The Classic Room, one of the guest rooms. Pierre Frey wallcovering.



LEFT: Piazzetta, a guest room, has a Renaissance-style bed with spiral-turned posts designed by Thibault. The draperies are made with luxurious silk from Lyons.

Vieux Lyons, the city's Renaissance-era district, covers seventy-five acres and includes five hundred buildings. In 1964 André Malraux, France's minister of culture, officially designated it a historic quarter, the first to be protected in France. In 1998 Lyons became a UNESCO World Heritage Site.

Three of the four houses were first combined at the beginning of the seventeenth century by Claude de Beaumont, the lord of Burgundy. He retained the property for personal use and in the second half of the century sold it to the Jesuits, who re-created it as a college. "That's why it has a unique monastic spirit," says Pellicier. Only blocks from Lyons's Saint Jean Cathedral, the school flourished until the French Revolution. It was then confiscated and auctioned off with other church properties.

The hotel is accessible via a cobblestoned street and has golden-limestone walls and red-tile roofs. Like an Italian palazzo, it turns a cold shoulder to the street. Its subtle entrance is a door to a narrow passageway that leads to a large glass-covered, light-filled courtyard that serves as the lobby. Magnificent loggias overlook the courtyard on three sides.

"It's a unique space," Jocelyne Sibuet says. "We'll never find another like it." The hotel retains its stone-mul-

continued on page 96

RAYMOND WEIL
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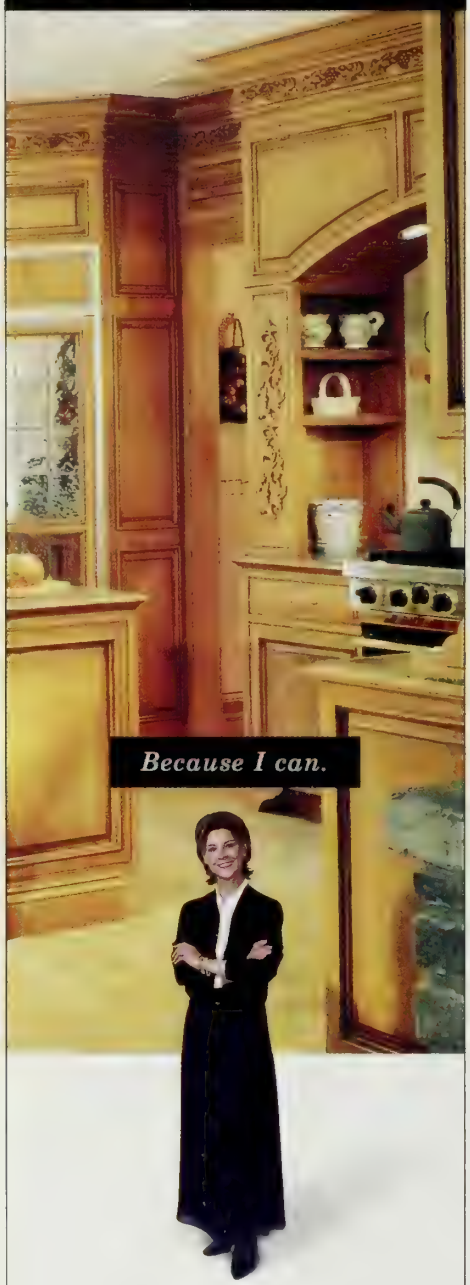
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COUR DES LOGES

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lioned Renaissance windows, spiral stone staircases, tall beam ceilings and fine carved stonework. Its sixty-three rooms include duplexes, suites and apartments of different sizes and configurations. No two rooms are alike.

It also has a rooftop garden terrace, a Roman-style bath and a vaulted wine cellar and tasting room. A fourteenth-century indoor tennis court has been transformed into two modern conference rooms. When the Sibuets first saw the hotel a year ago, they loved the building but hated its contemporary décor. "It was just too cold," says Jocelyne Sibuet. "The style wasn't right for fourteenth-, sixteenth- and seventeenth-century buildings. We had to change everything."

As usual, she wasted no time. She sought out Hervé Thibault, a Lyons-born artist and decorator who lives near the Sibuets' small country hotel in Provence, La Bastide de Marie. Thibault's house is a curious warren of rooms stuffed with antiques from many periods. The walls feature murals that he painted. He added trompe l'oeil marquetry and floral motifs to much of the furniture. His paintings of landscapes and people are stacked in the studio, which contains glass jars filled with natural pigments he uses to mix his own paint. "She came to buy a painting and quickly said she would return with her husband," remembers Thibault. "Usually, that's what people say when they want to leave."

In fact, both Sibuets returned two days later. "Jean-Louis said he was in a big hurry," says Thibault, "but he stayed for hours. He looked at my paintings, bought one and asked if I would come to Lyons two days later." Thibault agreed. "I didn't know Jean-Louis was going to buy the hotel," he continues. "I went, and they showed me one of the apartments. The contemporary décor was terrible."

When the Sibuets asked Thibault's opinion, he told them that the style was obsolete. He pointed out that what is fashionable one moment is not the next. He suggested that since the building was sixteenth century, the décor should be, too. The Sibuets hired him on the spot. "In each hotel we try to find the taste of the place and add a personal touch," explains Jocelyne Sibuet. "Each is different in look, food and design. Hervé was born in Lyons. He knows it well."

The artist and decorator was given three months to transform the hotel. "I never dreamed they would give me so much responsibility," says Thibault. "I had carte blanche." During the summer of 2000 he worked nonstop. "I painted murals with historic vignettes at night and managed the construction work during the day," he says. "We made the rooms Venetian red and blue. Mrs. Sibuet chose the fabrics—mostly solid-color velvet and antique Lyons silk."

Together, the Sibuets and Thibault bought antiques at Lyons's many galleries, flea markets, auctions and antiques fairs. They furnished the rooms with carved Renaissance credenzas, cupboards and tables. Thibault crafted headboards out of old mirror frames and painted scenes on the footboards. He bought antique wood paneling for the walls of the smoking room. Only the luxurious bath fixtures were kept; they had been designed by Philippe Starck in 1988.

The result is a Renaissance dream aided and abetted by the capable, veteran staff, retained from the former hotel because they were so well liked by the guests, who have included Valéry Giscard d'Estaing, Henry Kissinger, Lord Yehudi Menuhin, Mstislav Rostropovitch, Isaac Stern, Anne-Sophie Mutter, Michael Jackson, Sting, Neil Young, Bruce Springsteen, Celine Dion, James Coburn, John Frankenheimer and Roger Moore.

After one year, Jocelyne Sibuet reports that nearly 45 percent of their guests are American. Nicolas Le Bec, the Sibuets' star chef from Brittany, has transformed Les Loges, the hotel's restaurant. It is now so popular, it's quite difficult to get a reservation.

What's next? Jocelyne Sibuet says the couple are looking for a hotel site in Paris, "which I can do up in grand eighteenth-century style." Stay tuned. □

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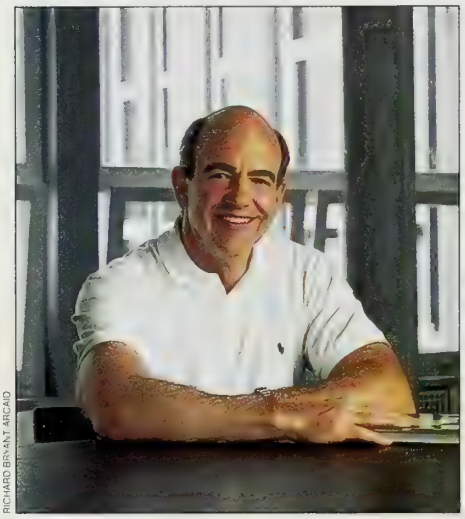
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CHARLES GWATHMEY

UNCOMPROMISING VIEWS FROM AN ARCHITECTURAL PURIST

By Nicholas von Hoffman



RICHARD BRYANT/ARCAID

"The design process is holistic," says architect Charles Gwathmey (left), who does "everything" on his residential projects. BELOW: Streamlined forms distinguish a Gwathmey Siegel house in Malibu (see *Architectural Digest*, November 2000).



RICHARD PAYNE

I'M A MANIAC. THERE'S NO question," declares architect Charles Gwathmey, of Gwathmey Siegel. He makes you think of Howard Roark, Ayn Rand's architect hero in *The Fountainhead*, who blew up his work rather than see it cheapened.

"And I'm uncompromising," as indeed is the spirit of his work—crisp, precise, modern, the work of someone who will not accede to a fuzzy, split-the-difference approach when it comes to the practice of his art. "I'm not uncompromising in being responsive and responsible," he elaborates, "I'm uncompromising in what I believe. That doesn't mean that I can't keep learning. It does mean that I can be self-critical and look back and learn, which makes me able to go forward and take the risk."

Since Gwathmey takes the risk, he wants the control. In the making of a house he is not only the big enchilada, he is the only enchilada. "We don't take on anything if we can't do everything." That leaves scant room for interior designers to exercise their craft, which is just the way Gwathmey likes it. "Architects," he explains, "think about space and form and materiality and color as integral and composite parts of the design development. It's not additive; it's not coming back after the fact." Interior design "is a reductive process," he asserts. "Decorators think of coming in and adding to 'enrich,' and I think of our work as the opposite. The interior does not want to be covered up; it does not want to be added to. There's a different philosophy between modern architecture and 'decorating.'"

It's Gwathmey's conviction that the interior designer enters too late in the process. "Decorators come into a space, and they say, 'What should I do here?' or 'What could be done here?' If I design a window wall, the details of that window wall—its materiality, its proportion, the fenestration, the way we would control the light—are all integrated and thought about. The idea of coming in and saying, 'Let's put a curtain over that!' is totally antipathetical and totally contradictory. I could never engage in a positive way with someone coming in and painting over my work."

Asked if he occasionally runs into interior designers who'd like to tomahawk him, Gwathmey replies, "We don't work with them, so we don't have to deal with that. I just turned down a job because the clients' habit and their experience has always been to work with a decorator, and I said, 'Well, I really can't do that.' And they said, 'What?' I said, 'I'm sorry.'"

Gwathmey does it all for his clients, right down to designing the flatware. "The best example ever, and the one that I find to be most convincing, is Palladio, who designed everything." Like the

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CHARLES GWATHMEY

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Renaissance master builder, Gwathmey also does the landscaping and has scant use for the professionals. "You design a building—it comes to the ground, right?"

Yes.

"And that intersection of your architecture and the ground is the critical moment. A landscape architect comes in, and the first thing he wants to do is plant a bush at the bottom of the building. So unbelievably insensitive, inaccurate and problematic on every level. That's what I resist."

As Gwathmey describes it, commissioning him to do a building is a combination of marriage, therapy and enlisting in the marines. Other architects refer to their clients; Gwathmey speaks of his patrons. "I think that when somebody commits to the kind of time that we're talking about, the kind of money, the kind of energy, the kind of emotion and the kind of believing in your work, that's *patronage*. It's very personal and time-consuming, and it requires a commitment that's unique."

When Gwathmey builds your house, you don't write out a check, go away and come back when he says it's finished. "I like to think of it as a mutual discovery, where I'm pushing my boundaries and the clients are pushing theirs."

It involves a fusion of patron and builder that surely has its trying moments. Gwathmey is close to his patron through it all, even on moving day. And when that day comes, the patron looks around and knows that it is good. □

CHARLES GWATHMEY

It's little wonder that Charles Gwathmey seeks complete control in his designs. "There is no separation between the exterior and interior, conceptually, perceptually or actually," he once said. After getting his architecture degree at Yale, he joined forces with Robert Siegel. Together they have taken on such projects as Steven Spielberg's East Hampton compound and a modernist villa near Zurich. Two books show more of their work: *Gwathmey Siegel Houses*, The Monacelli Press, 2000, and *Gwathmey Siegel Buildings and Projects 1965–2000*, Universe Publishing, 2000.

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THE REMBRANDT HOUSE

A MUSEUM IN AMSTERDAM ILLUMINATES THE ARTIST'S LIFE AND WORK

Text by Michael Peppiatt/Photography by Vincent Thibert

REMBRANDT WAS THIRTY-TWO when he moved into his grand house on Breestraat (literally, "Broad Street") in Amsterdam's Jewish quarter. He had married Saskia van Uylenburch five years earlier, in 1634, and he was now fully launched on a successful career. Wealthy patrons were buying his work, and pupils from good families paid for the privilege of studying with the master in his studio. Being an avid collector of drawings, prints and curios, Rembrandt was also well placed to deal in art. Like many painters of his time, he sold his own work and that of other artists to a wide range of clients. Since everything he undertook flourished, the impulsive, pleasure-loving man did not imagine for a moment that the splendid new mansion might prove to be beyond his means.

Apart from proclaiming his rapid rise in the world, the house did in fact serve Rembrandt's needs admirably. The front door opened onto a tiled entrance hall filled with fine paintings. Visitors might be invited to sit there to contemplate the works on display, or a friend might join the mistress of the house on a small wood platform by the window, where they could chat while watching the world go by. Prospective clients, however, would soon be ushered into an elegant anteroom, where more pictures covered the walls.



Rembrandt usually began negotiations by settling his guests on Spanish chairs covered in velvet and serving them glasses of chilled wine. Tucked away to one side of the fireplace was a box bed, in which visitors far from home could spend the night.

Rembrandt had a small office on this floor, where he stored documents and more works of art. His domestic

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COURTESY REMBRANDT HOUSE MUSEUM



TOP RIGHT: The newly refurbished Rembrandt House Museum in Amsterdam, where Rembrandt van Rijn (above) lived with his family and worked from 1639 to 1658.

RIGHT: A Dutch Renaissance cabinet with a delft garniture stands in the entrance hall. Rembrandt covered the walls with his own paintings and those of his contemporaries.


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THE REMBRANDT HOUSE



LEFT: The artist and his wife, Saskia, used the salon as a living room and a bedroom. The fireplace has a delft tile facing and a carved mantel supported by caryatids.

BELOW: Rembrandt received his patrons and clients in a small anteroom. *Old Man with a Stick* was done by one of his pupils, after a 1645 painting by the artist.

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life was also centered there; he and Saskia (and later their son, Titus) lived in a high-ceilinged room whose main feature was an ornate chimneypiece borne by a pair of caryatids. They slept there too—separate bedrooms being unknown at the time—in an elegantly carved box bed near the door. Some refreshments might have been served at the massive table in front of the fire, but most meals would have been taken in the spacious, well-heated kitchen in the basement.

For the restlessly inventive, energetic Rembrandt, the heart of the house was the large studio. Illuminated by light from the north that could be modified by shutters, the studio took up most of the second floor. Assistants were permanently on hand to grind the colors, mix the paints and prepare the canvases. There Rembrandt kept many of the props that helped him work out his complex and carefully researched compositions. On shelves around the room, classical busts and anatomical fragments sat next to weapons, musical instruments and heaps of sumptuous fabrics. To help their master catch the right effect in certain pictures, the studio assistants were regularly required to wield a halberd or wrap themselves in an embroidered cloak. And Rembrandt himself, as we know from his self-portraits, delighted in donning new hats and fancy costumes.

Other exotic objects would

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THE REMBRANDT HOUSE



LEFT: The large studio, where Rembrandt taught and worked, is on the second floor of the house. The fireplace was reconstructed from the artist's sketches of the space.

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occasionally be brought in from an anteroom; Rembrandt had spent a fortune amassing everything that fascinated him, from nautilus shells and stuffed iguanas to Oriental ceramics and revolving globes. But his greatest treasure was the vast collection of drawings and prints by the European artists he most admired. He kept these in albums, leafing through them to spark ideas or to open his students' eyes to the infinite subtleties of line.

However diligently Rembrandt pursued his various activities as painter and printmaker, teacher and dealer, he was never able to keep up with his own impulse to spend and acquire. The more he borrowed, the more insistent his creditors became (not least the house's original owner, who had still not been paid). Eventually, the inevitable happened: The spendthrift genius was declared bankrupt. After almost twenty years, having created many of his greatest paintings there, including *The Night Watch*, Rembrandt was forced

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BELOW: Rembrandt's assistants mixed paints and prepared canvases on a worktable in the large studio. BELOW RIGHT: North-facing windows allowed light into the drawing area.






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THE REMBRANDT HOUSE



ABOVE: A collection of objets d'art and seashells. The artist and his students used exotic artifacts and plaster casts of classical sculptures as models for their work.

RIGHT: Painted shutters and leaded windows surround the courtyard. *The Night Watch*, one of Rembrandt's most famous works, was created there in 1642.

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to leave the house and seek far humbler lodgings.

Thereafter the Rembrandt House passed through many hands and fell into relative obscurity. In 1906, while the three hundredth anniversary of Rembrandt's birth was being celebrated, the Amsterdam authorities were made aware of how dilapidated the artist's former residence had become. They bought the property and set about restoring the façade and the original layout of the rooms inside. But they redesigned the space above all to show a collection of Rembrandt prints, with little thought to re-creating the house's seventeenth-century atmosphere. The print collection has since been moved into an adjacent building, and over the past few years art historians, architects and designers have been working to restore the rooms as closely as possible to the way Rembrandt would have known them.

Although some work has yet to be finished, the Rembrandt House Museum is now open to the public. For exact information about how the house looked some three hundred and fifty years ago, the restorers were able to consult not only the artist's own drawings but the bankruptcy documents, which list everything he possessed, from paintings to pots and pans. Wherever possible, only materials and objects of the period have been used: The tiles, the fireplaces and the box beds all date from the seventeenth century. Although some of the rooms, notably the entrance and Rembrandt's art cabinet, are well stocked with pictures and artifacts, most rooms have been left sufficiently bare for visitors to conjure up the details of everyday life for themselves: the frosted wineglass, the clatter of guilders on the table and the smell of peat smoke.

The result is curiously satisfying, because in a house that became famous for pictorial inventiveness, a vivid imagination remains the key. "Old Rembrandt's got his house back," the joke went around Amsterdam when restoration was under way. But whenever visitors sense Rembrandt's spirit in these ancient rooms, the artist has truly come home. □

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ANNE EDWARDS

LEAVING BLANDINGS WAY AND OPENING A NEW CHAPTER

I HAD COME TO MY CONnecticut house after a decade of wandering the globe, with extended stopovers in London; the south of France; Switzerland; Stockbridge, Massachusetts; and Manhattan. It represented a sense of place, of roots, security, a new life—*home*. I had moved in, just married to my third husband and true soulmate, at the height of a sweltering August heat wave and a plague of gypsy moths that, within twenty-four hours, clustered so thickly over the windows and screen doors of the sunroom that hardly an inch of our six verdant acres could be seen. I recall that I cried bitterly as I beat back the invasion, feeling much like a character in Pearl S. Buck's memorable novel *The Good Earth*, where the hapless Chinese farmers fought thick clouds of locusts to save their crops, and so their lives. This battle to sustain our home and the magnificent trees on our land bonded me ever closer to it. I thought I could never leave. This earth, this house, was to be a marriage like our own, until death do us part.

Twenty summers had passed (the gypsy moths, gratefully, never daring to trespass again) and with them memories rich in grand and less grand emotions, experiences, family gatherings and entertaining. Our house had become a repository for the lapsed days of our lives. There was something that seemed almost sacred about it, and because of that, we had preserved it past the point when it was still a viable home for us. And so the thing neither my husband nor I ever thought we would do had been done. We had sold the house and were in the process of moving out and moving on. We were "downsizing." I had not realized how painful that would be, but with the packers due to arrive in a matter of a few weeks, I was faced with the additional wrench of having to decide which of our cherished possessions would come with us and which would not. It seemed that nothing would ever be the same, that we were losing part of who we were.



JIM MCHUGH

Anne Edwards's books include *Ever After: Diana and the Life She Led*, *Katharine Hepburn* and *Streisand: A Biography*. Her latest book, *Maria Callas: An Intimate Biography*, was published in August.

"They live in the Blandings Dream House" (the actual house was called Blandings Way), people would direct and the press would often explain in articles about us (for both of us are writers, although my husband, Stephen Citron, is also a fine musician). The building of our house had inspired its first occupant, Eric Hodgins, to write a book about it that became a huge best-seller and, later, the basis of a film starring Cary Grant and Myrna Loy, often shown on classic-movie cable-TV channels. In the mid- to late forties, when *Mr. Blandings Builds His Dream House* was first published and then adapted for the screen, it substantiated the American mythology that every man could own his own home if he was so determined. And so the film and the house had become an icon.

The house had been built in the late thirties, when hardly anyone in the country had the money to build their own home. It was situated near the top of a mountain in western Connecticut, where the brilliance of high-altitude sunlight in spring and summer is dazzling, and vibrant orange-and-purple sunsets quite take one's breath away. From the vast breadth of the living room and master bedroom floor-to-ceiling windows, the distant Berkshire Mountains raised their craggy faces skyward. A curving line of white birch trees stood like chalk marks against the dark green and mottled brown of the woods that bordered one side of the house. On the other, the land sloped downward, soft, breastlike, to an old red barn. This piece of land had once been a working farm, originally deeded to its first owner (after the local Indians were dispossessed) by George III of England when Connecticut was still one of that country's American colonies.

A fir tree, nearly fifty feet high and said to be over one hundred years old, stood sentinel on the front lawn. Three sturdy maples led the way to the front door. An immense weeping willow, its far-flung, winglike branches sweeping the earth, rose from a knoll near the barn and was fully visible from the master bedroom. Its changing colors and loss of leaves

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ANNE EDWARDS

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marked the seasons as well as any calendar. There were no decisions to be made about these beloved treasures. They would now belong to the new owners. The great dilemma facing my husband and me was centered on our furniture and our twenty-year-long obsession with collecting Art Déco objects that fit the original décor of the house, which had grown from ten rooms to twelve (plus attic and basement) during our tenure. All of the rooms were filled (some crammed, I admit) with items we considered indispensable. We would eventually be moving into a five-room apartment. There was nothing to be done but to rid ourselves of what would amount to seven rooms of excessive possessions and to be absolutely brutal about it.

Hand in hand, my husband and I walked through the rooms that held twenty years of our memories. The dining room furniture, we initially had agreed, would have to be the first to go. After all, a five-room apartment occupied by two writers and a very large Steinway piano (the one item never even considered for disposal) could not possibly accommodate a formal dining table that opened to seat twelve most comfortably. The majority of apartments had dining areas off the living room, and most apartment dwellers did not give dinners where a dozen guests could sit around a table for hours over coffee, drinks and intent conversation laced with spasms of laughter.

We stood looking from the wide doors of the kitchen into the dining room, lorded over by a totally unique and quite sturdy Art Déco table. We had bought it nearly thirty years earlier (when we were living together in New York but not yet married) from the actor Ralph Bellamy and his wife, the organist Ethel Smith of "Tico Tico" fame, at the time of their divorce. They had the penthouse apartment above ours on the nineteenth floor, and the management of the building had substituted the old, wonderfully commodious man-operated elevator for two self-service models that were too small to hold the dining table. Therefore, in order to remove the table, it had to be carried down nineteen flights of stairs at an expense that Ralph (who had brought it into the marriage and so was the rightful owner by their agreement) was not willing to incur.

Ralph regaled us with stories of the dinner parties he had hosted in Hollywood in the thirties and forties, when he was one of film's most famous portrayers of the man who loses the girl. His most memorable role had been as FDR in both the stage and screen versions of *Sunrise at Campobello*. "Eleanor Roosevelt lunched with me and a few friends right at this table," he said as he stroked the top reverently. "This table has welcomed to it every top star you can think of—Irene Dunne, Myrna Loy, Gable, Tracy, Boyer—you name them. Plenty of politicos and famous writers as well. History may well have been made at this table. Some of it maybe underneath it," he joked.

He agreed to sell it to us for seventy-five dollars and the cost of having two men carry it down to our apartment. It was our first mutual purchase of a household item. When we had things appraised later for insurance purposes, it turned out to be a signed one-of-a-kind piece, the original tickets and design numbers attached to the underside, valued (in 1980) at twelve thousand dollars. We never confided this information to Ralph (who died in 1991), but we did pay a tidy sum to have it walked down the eighteen flights of stairs when we moved to our Connecticut house. Since that time, the table was testament to many of our own memorable evenings. Yes, a number of very famous people, to be sure, had lunched and dined at it. But it stood for much more than that. There were the Christmas gatherings each year as our family grew, Thanksgivings, birthday and anniversary celebrations and intimate dinners with our closest friends where we sat until midnight sharing opinions, arguing, laughing, not wanting to break up the party and the warm sense of camaraderie that enveloped us. "Not the table," my sentimental Steve insisted. "We could probably get a good price at auction for it," I reminded him. "Not the table," he repeated firmly. This meant we now needed an apartment with space for it and eight upholstered Déco armchairs. "Not the table," I agreed. It was a pact. No going back.

> Our house had become a repository for the lapsed days of our lives.

By the time we had gone through each room in the house, we were emotionally drained and aware that we had not been brutal enough. Fond memory hovered over so many things. We stuck colored Post-its on items—red for "it stays," yellow for "let's think about it," blue for "to sell" and pink for "yard sale," the first two far outnumbering the last two.

Moving day was traumatic. Our home was being stripped and body searched, lest anything be left behind. Then all of our possessions—our life, it seemed—boxed, crated and covered in shrouds, were stuffed into a huge white van and carried off to storage, where they would remain until we were ready to move them with us to our new home. Before that could be done, we were to be in London for several months while both of us completed work and research on our then current books: mine, a biography of Princess Diana; my husband's, a book on the American and British musical and its future—which seemed as clouded as ours did at this time.

Had we done the right thing in selling the house? Intellectually, we knew we had; emotionally, we wavered. Yes, our children (his and mine) were grown and positioned across the country at great distances. We had been two people in a very large house. The upkeep had become exorbitant, the physical demands more than two middle-aged people with pressured careers could handle alone. But the ground had caved in beneath our feet. Thomas Wolfe had written that one could not go home again. In our case, there was no longer a home to go home *to*.

We returned from England, and after a short stay in New York City and a

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ANNE EDWARDS

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quick trip to southern California to see the apartment we would soon occupy, we drove up to the warehouse in Connecticut where our possessions had spent a good part of the autumn and winter. The roads were icy, the day raw. Leaden skies hung overhead. And inside our car, our hearts were heavy and our anxiety great. We now knew we had to divest ourselves of even more of our personal treasures. Arrangements had been made with the moving company to place all of our things on what they called a dock. We would then be able to walk through and around them, deciding which would go with us and which would be given over to our former, still much-loved, maintenance man, who would dispose of them at our direction.

I shall never forget the sight of that behemoth wooden platform, barely sheltered from the bitter cold, boxes piled high among the massive crates that had been crowbarred open to reveal those cherished items, which, exposed as they were now, looked like the detritus of our lives. My heart sank as I glanced about me. With numbed fingers I moved from box to box, piece to piece, Steve at my booted heels. The rocking chair where I had held my first grandson, Max, would be left behind, along with the cream satin thirties Jean Harlow–esque bedroom chaise longue (once considered my greatest luxury), the oversize oak desk from Steve's office (which he had considered his greatest luxury), several Art Déco standing lamps, and on through the helter-skelter display.

An hour or so later, the crucial decisions having been made, we got back in the car for the ride to New York, where we would board a plane for the West Coast. As we came around one familiar sharp curve on what we used to call "our mountain," Steve announced, "We're only five minutes from the house." There followed several seconds of silence, and then he asked, "Would you like to drive by and see it?" "No!" I replied quite firmly. "Are you sure? We won't be back this way for a very long time, if ever. Just one last look?" "No!" I repeated, then backed down just a little bit. "Unless it means a great deal to you," I added. "It's no longer home," he said. "No need." And he set his glance straight ahead.

At that moment I seemed to have some sort of epiphany. I had no wish to look back over my shoulder. Along with Steve, I wanted to keep my eye on the road ahead, where we had come to a fork. Many things would change for us. But I believed sincerely that we, or *anyone*, can set down roots more than once, that moving out can mean moving on and that we now had an opportunity to improve our lifestyle. Downsizing did not decree the loss of anything. It gave us the opportunity to reinvent our lives as well as to obtain what formerly seemed to be unobtainable—more time to pursue our writing (which we both love), less responsibility (giving us greater flexibility) and a new challenge (always key to keeping one feeling and looking young).

It was fortunate that our apartment had extensive closets and cupboards, as well as a large storage room in the basement. But our final divestiture had been a good thing, and what we chose to retain fitted into the new surroundings. There is a formal dining room large enough for our table and chairs. The black Steinway commands the living room without crowding it. And whatever made me think, at this prime time of my life, that I needed a chaise longue in the master bedroom, where I would more resemble Elizabeth Barrett Browning than Jean Harlow? The building has a swimming pool on the roof (no more algae to battle or leaves to skim; now such things were the building management's responsibility). There is a gym one block away, and on our balcony (which stretches across the entire back of our apartment) we have flourishing rosebushes (no Japanese beetles, all of which seemed to have migrated to western Connecticut, specifically to the area of our old mountain!), a tangerine and a lemon tree (aromatic and bearing fruit in December), and an herb garden is right outside the French doors to the balcony off the kitchen. No, I haven't forgotten Blandings Way. I never will. But life moves on, and so have I. And our memories? They have moved right along with us. □





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THE POSSIBILITIES OF SPACE AND FORM

SHIGERU BAN'S GROUNDED DESIGN FOR A CONNECTICUT HOUSE

Text by Philip Nobel/Photography by Feliciano



Architect Shigeru Ban's holistic approach to design is evident in the model for a residence in which five separate pavilions are connected by a J-shaped stone wall.

REMEMBER THE NAME Shigeru Ban. Since his high-profile American debut two years ago at the Museum of Modern Art's "Un-Private House" show, followed by the installation of a soaring cardboard-tube arch over the museum's garden last year, the architecture world has been buzzing about Ban and the intriguing body of work—mostly houses—that he has built since the mid-1980s in his native Japan. Now the forty-four-year-old architect has received his first American commission, a large country house in Sharon, Connecticut, for B. Z. and Michael Schwartz. At a time when many contemporary architects nurture visions so personal they approach inscrutability, Ban has arrived with an appealing alternative: deliberate, inventive, generous, beautiful architecture.

For the Schwartzes, Ban's distance from trendiness is at the heart of his appeal. "We don't like gimmicky things, especially in architecture," explains B. Z. Schwartz. "The computer-generated designs so many are doing now seem like gimmicks for gimmicks' sake." Michael Schwartz concurs: "What's in vogue right now seems to be just a lot of odd shapes and colors. And that's not Shigeru."

The couple were looking for a house that would be, as B. Z. Schwartz describes it, "conceptually whole and rigorous"—qualities they were trained to spot from their immersion in art: Michael Schwartz is a collector of contemporary art, and B. Z. Schwartz is a trustee of the Queens, New York, art space P.S. 1. The concepts that Ban is concerned with—siting, structure, materials—are the quiet attributes of a practical, physical art rooted to the landscape, not the sometimes contrived "high" concepts that divert so many architects and can bedevil their clients. The Schwartz house is in the early stages of design, and construction is not scheduled to begin until next summer, so Ban, in collaboration with Dean

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RIGHT: **The public pavilion, with kitchen, living and dining spaces and a screen porch. A glass façade along the valley side of the house contrasts with the massive masonry wall.**





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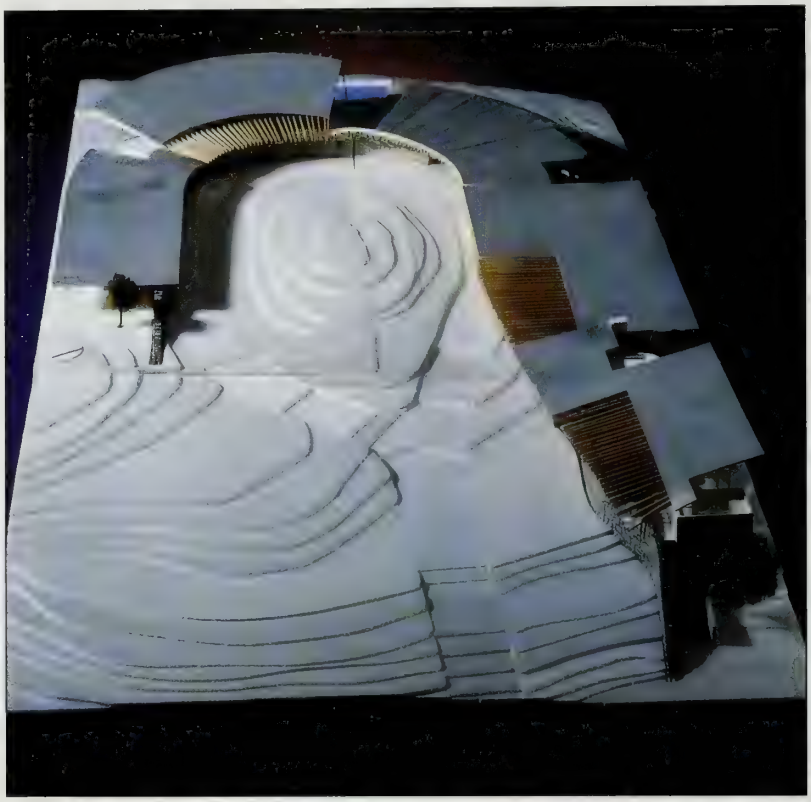
THE POSSIBILITIES OF SPACE AND FORM

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Maltz, the architect of record, will have plenty of time to work through his ideas.

The house, as imagined to date, will stretch the 14,000-square-foot program into a hook-shaped band that wraps the crown of a low hill. On the uphill side of the band there is a continuous fieldstone wall, over which float the flat and angled roofs of the house's five linked pavilions.

The long arm of the house comprises a two-story, three-bedroom family pavilion and a public pavilion that contains the living, dining and kitchen spaces in one multilevel expanse. The wall curves around to the south, connecting the main living areas to a three-car garage, a two-story athletics pavilion (with a guest bedroom above) and a second, 3,700-square-foot garage for the Schwartz collection of antique [illegible].



LEFT: A curved roof of metal over bamboo plywood beams follows the circular drive around the crown of a hill. Each pavilion is distinguished by a break in the rooftop.

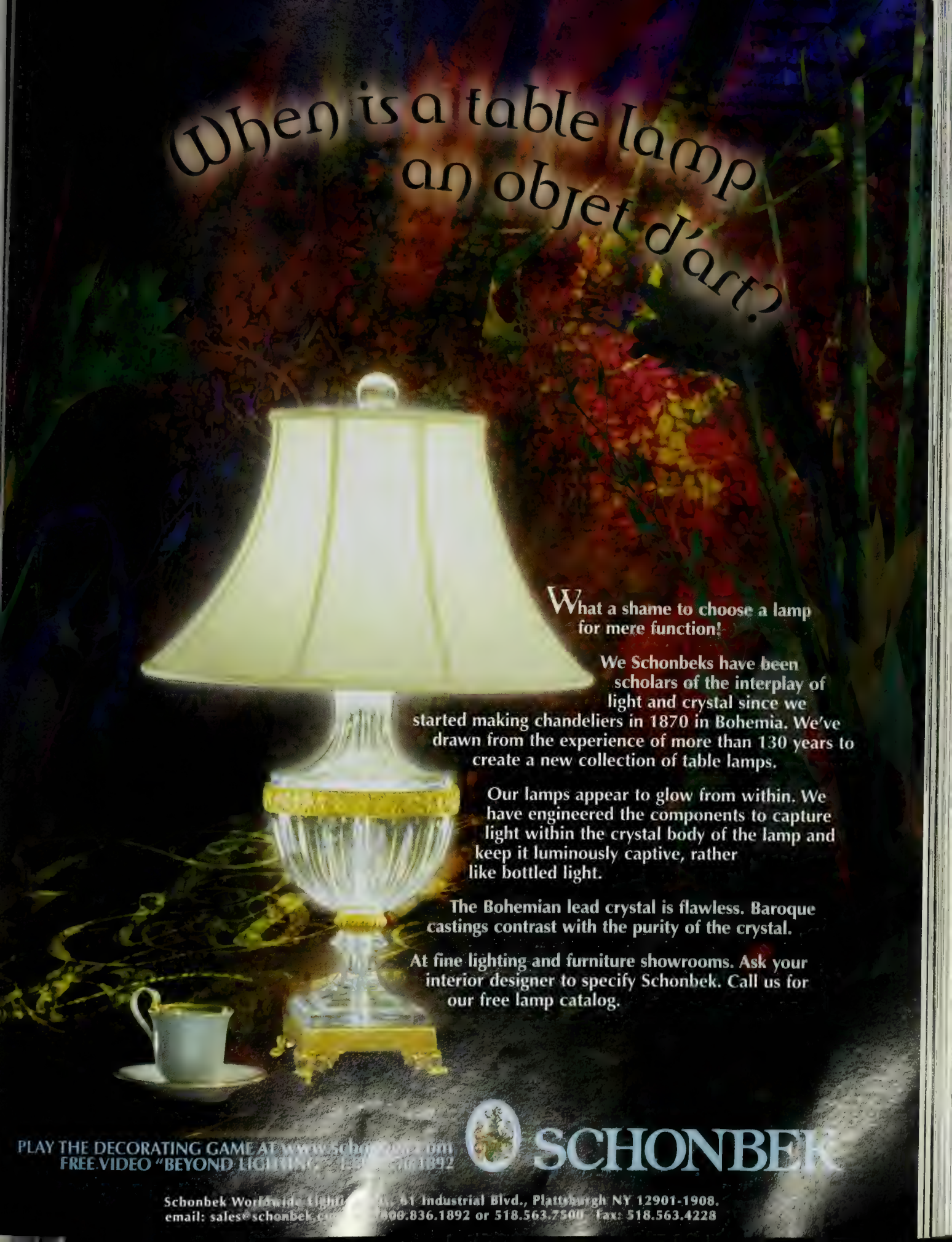


BELOW LEFT: The family pavilion. Additional segments of the building include a storage space for antique cars, an athletics area with a guest bedroom above and a garage.

At first glance [illegible] might think that the wall is one of B. Z. Schwartz's hare-brained mimicks—the kind of a priori formal solution that some architects might drop, as if from heaven, on any given site. But a close look reveals that this grand gesture incorporates neatly a host of Ban's responses to the landscape, local precedent and the large program. An initial inspiration, Ban says, was the hand-built stone walls common in the area. "It's a typical New England solution," he says, "but I'm looking forward to picking up a good artist to play with the texture." The wall is also fine-tuned to the spaces within. Behind the residential and living pavilions, it indulges in some freehand wiggles that are uncharacteristic of Ban's disciplined house plans. But the curves are not at all arbitrary; their meaning is revealed inside. Turning right from the entrance hall, you would find a straight run of wall in the gallery, to accommodate larger canvases, then, opposite the living room, a shallow bulge that creates a quiet space for the library. From there the wall draws in sharply to signal the transition to the more private bedroom pavilion beyond. Then it bulges out again to make space for gathering at the bottom of the stair that leads up to the master bedroom.

The long, windowless wall also forms the backbone of the structural system—how a building wrestles with gravity is critical to Ban—and orients the house firmly to the north. It happens that the best views are in this direction, but Ban prefers it for

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SPACE AND FORM

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other reasons. "If you look south, you see the shadows of trees," he says. "If you look north, you see green."

After working briefly with a traditional architect and then considering what B. Z. Schwartz called "established modern masters," the couple found Ban, as so many did, through the "Un-Private House" exhibition. Ban's Curtain Wall House, built in Tokyo in 1995, is a particularly bravura example of his work. Images of its enclosing white fabric curtain—a contemporary, urban take on sliding shoji screens—became the lasting icons of that show. This interest in what he calls "invisible structure" has taken its most dramatic form in a series of projects that explore the structural possibilities of cardboard tubes, from the modest Paper Arbor designed in 1989 to paper houses, a paper church, the paper arch over the MoMA sculpture garden and the enormous, undulating Japan Pavilion built last year for the Hanover Expo. Through the Voluntary Architects' Network (VAN), an organization Ban founded, he has supplied hundreds of cheap, sturdy cardboard tube shelters to refugees and disaster victims from Rwanda to Kobe, demolishing the idea that topflight architects can't apply their creativity to real-world problems.

It appears that Ban's brand of bedrock architecture could be catching on. Terence Riley, the chief curator of the department of architecture and design at MoMA, refers to a generational shift to explain Ban's popularity. Students and younger architects are "fed up," he says, with the concepts that have served older architects; as evidence he cites attendance at a lecture Ban gave recently at Columbia University, which outdrew one by Frank Gehry. "There's something very real about Ban's work," Riley says. "It's something that students could see themselves doing." And what Ban does is simple—and inexhaustible: He builds buildings that take shape within the opportunities and limitations of a given project, in forms that please the eye and resist the elements, driven by imagination but tempered by experience. Remember Shigeru Ban: He could make this grounded idea of architecture cool again. □



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SALONE DEL MOBILE

MILAN'S INTERNATIONAL FURNITURE FAIR CELEBRATES ITS 40TH YEAR

By Holly Brubach



COURTESY CAPPELLINI

Milan's International Furniture Fair, also known as the Salone del Mobile, has grown to epic proportions. LEFT: Cappellini's colorful warehouse space, on the Via Tortona.

THERE ARE FEW TRADE fairs that would warrant a retrospective exhibition of their forty-year history, much less command an enthusiastic crowd to come see it, but Milan's Salone del Mobile, held this past April, did just that. The *salone* is by now an institution, with the official goings-on at the fair serving as the centerpiece for hundreds of fringe events that have in many respects come to eclipse the larger, more established presentations.

For one week a year, Milan springs to life, as far-flung young talents and renowned local firms bivouac in courtyards, warehouses, garages and other spaces not usually dedicated to the display of end tables and area rugs. Designers, architects, retailers and journalists from all over the world converge on the city. In recent years the spotlight of celebrity has come to rest on this corner of the design culture; Philippe Starck and John Pawson, for instance, have been promoted to the rank of household names. The result is an audience that has expanded beyond the circle of professionals—for whom attendance is now practically compulsory—to assorted followers, drawn to Milan out of curiosity. This spring that contingent of curious bystanders included a Russian entrepreneur based in Geneva, a sheik from Qatar, a Harvard dean and a museum curator from Los Angeles, to name only a few. The conversation over dinner in overbooked restaurants revolved around emerging stars, new products, the lines of the latest chair. One Manhattan designer remarked that even if you didn't find the furniture itself particularly worthwhile, you couldn't afford to miss the parties.

But quite apart from the opportunity to network, Milan consistently offers some fairly reliable indications of which way the wind is blowing when it comes to design on an international scale. Trend-spotters this year identified several new developments on the horizon, soon —if the past is any indica-

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COURTESY CAPPELLINI/PUCCI



COURTESY CAPPELLINI

RIGHT: The Waterside bench by Claudio Silvestrin for Cappellini. ABOVE RIGHT: A sofa by Patrick Norguet for Cappellini/Pucci.



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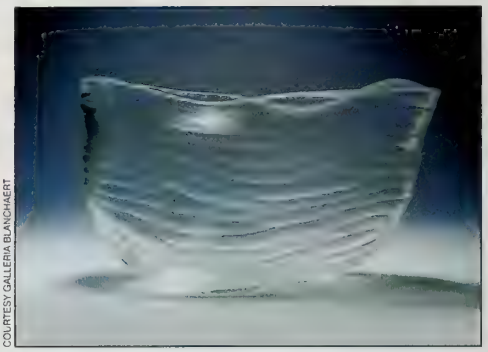
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tion—to make their way into our homes. Among them: low tables no more than a few inches off the floor. The demise of *wenge* (the baby boomers' mahogany), which only a few years ago was ubiquitous, and in its place, the resurgence of ash, birch and other light woods. Techno-gel, a material originally developed for the aerospace industry, for seating.

The death of minimalism, which design pundits have been heralding for some time now, may well be imminent, but by the looks of things in Milan, the asceticism that held sway for much of the 1990s is still alive and well, particularly in the kitchen. John Pawson's design for Obumex conceals food, pots and pans, dishes, the refrigerator and all other manner of visual clutter—including drawer pulls and door handles—in an uninterrupted expanse of sleek surfaces. New kitchens by Minotti, Carlo Colombo and others corroborated Pawson's penchant for neatness. Claudio Silvestrin's Waterside bench, starkly geometric, is a fine reminder of the virtues of pared-down design. Fabien Baron, who is renowned as an art director, unveiled a collection of sofas, chairs and tables for Cappellini so spare and graphic that, from a distance, they almost appear two-dimensional.



COURTESY GALLERIA BLANCHAERT



COURTESY GALLERIA BLANCHAERT

Massimo Micheluzzi created two collections of Venetian glass for Galleria Blanchaert. ABOVE: Micheluzzi's blown-glass vessel. LEFT: A piece from his murrhine glass line.

In the absence of any concerted design movement that could supplant minimalism, a number of singular statements managed to make an impression, even on the jaded professional crowd that turns out for the fair. At Sputnik, pillows in rubberized fabrics, some with flowers trapped inside, had a fresh charm. Patrick Norguet's aerodynamic sofas and pedestal chairs for Cappellini/Pucci, upholstered in Emilio Pucci's splashy signature prints, looked both retro and timely. A broad, rectangular bathtub, by Roberto and Ludovica Palomba for Units, reinterpreted a standard fixture in elegant proportions: spacious but not grandiose.

A handful of renowned designers explored the possibilities inherent in DuPont's Corian, a material most commonly relegated to kitchen counters and bathroom sinks. The results ranged from tables by Marc Newson and Jasper Morrison to a vanity by Ronan and Erwan Bouroullec and sculpture by Ettore Sottsass.

Droog Design is a reliable source for visual one-liners, as well as for more enduring,

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COURTESY CAPPELLINI

LEFT: The seat of Giulio Riboldi's varnished metal armchair, which he created for Cappellini, is also available in leather or fabric.

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SALONE DEL MOBILE

continued from page 130

whimsical solutions to everyday problems. The company offered a collection of doors, including one riddled with keyholes, and fences, among them one for parking bicycles and another in the form of a Ping-Pong table, to be shared by neighbors.

Motorola and Philips presented their respective visions of life as it will soon be lived, transformed by technology. While some of these so-called improvements seemed dubious, surely the most useful was Philips's clothing incorporating face-recognition capabilities. A tiny camera in your jacket will register the features of the person coming toward you, and a tiny speaker will whisper his or her name in your ear.

In Italy, where the Venetian glass industry seems increasingly to pander to the souvenir trade, the amount of cutting-edge work from such distinguished firms as Seguso, Venini, Barovier & Toso and other great innovators has dwindled considerably. So Salviati's recruitment of designers renowned in other fields (Johanna Grawunder, Ingo Maurer and Ted Muehling) to work in glass was all the more welcome. The principal shrine to the ongoing potential of glass as an art form, however, and a mandatory stop for those in town for the fair, is the Galleria Blanchaert, which this year featured recent work by a variety of artists, notably Franco Deboni and Massimo Micheluzzi. Deboni's vases, with their corroded surfaces, were quasi-prehistoric, and Micheluzzi manipulated murrhine glass beads in striking new ways.

In these cases, with fine artists turning their hands to furniture, the line between design and art is often blurred. Rachel Whiteread, for one, produced a daybed that keeps with the monolithic style of her sculpture. Furniture galleries mounted installations that were completely noncommercial: At X-tra, a dune of cacao perfumed the air. And the pleasure in some design ideas seemed purely conceptual: At Flat, two-dimensional forms became three-dimensional objects.

No one, however, straddles the two camps of art and commerce better than Ingo Maurer, the lighting designer whose show is one of the *salone*'s perennial highlights. This year his inventions included a perpetually swinging lightbulb in an all-white closet-size box, with constantly changing shadows cast by blocks of wood that were attached to the walls.

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During the *salone* the showrooms and shops that serve as its year-round outposts become stations on a well-traveled circuit.



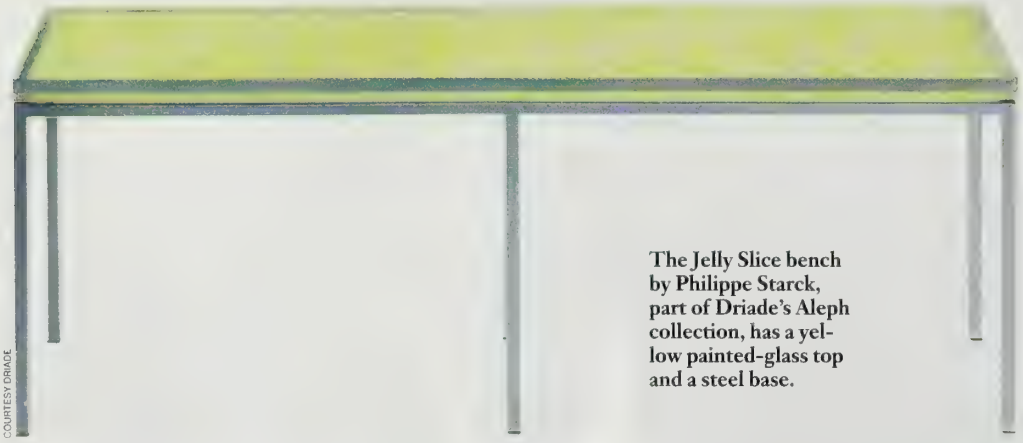
COURTESY INGO MAURER

German-born lighting designer Ingo Maurer, whose minimalist creations are favorites at the *salone*, introduced Max Mover.



COURTESY GALLERIA BLANCHAERT

LEFT: Franco Deboni, who was trained as an architect, designed Reflections, a line of mirrored-glass vases, for Galleria Blanchaert.



COURTESY DRIADE

The Jelly Slice bench by Philippe Starck, part of Driade's Aleph collection, has a yellow painted-glass top and a steel base.

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SALONE DEL MOBILE

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COURTESY RACHEL WHITEREAD

Artists' furniture, including a daybed by Rachel Whiteread, was prominent at the fair.

The hero of the furniture fair is undoubtedly Giulio Cappellini, who has emerged as the driving force behind much of the creative ferment that makes this one week in Milan so provocative. He consistently launches new talent by commissioning work from designers on a scale no other company equals. He pioneered the Superstudio Più complex, on the Via Tortona, which has now become a hive of activity. His courage and his commitment serve as an example to anyone intent on moving the design industry forward.

But why Milan? Why not Paris or London or New York or, for that matter, High Point, North Carolina, all of which have their own furniture fairs? Because, as it turns out, Milan has a vibrant contemporary design culture, and during the *salone* the showrooms and shops that serve as its year-round outposts become stations on a well-traveled circuit, from Cassina and De Padova to Kartell, Driade and Cappellini. Local galleries like Nilufar, which specializes in antique carpets and twentieth-century furniture, and Altai, with its superior collection of nomadic rugs and textiles, provide a lively counterpoint to this relentless quest for innovation. In the end, however, it is not the showrooms or the galleries, or even the talent, that makes the difference. It is the audience, acquainted with design's past and interested in its future. Among the Milanese, the Salone del Mobile commands a following as broad and avid as opening night at La Scala. □

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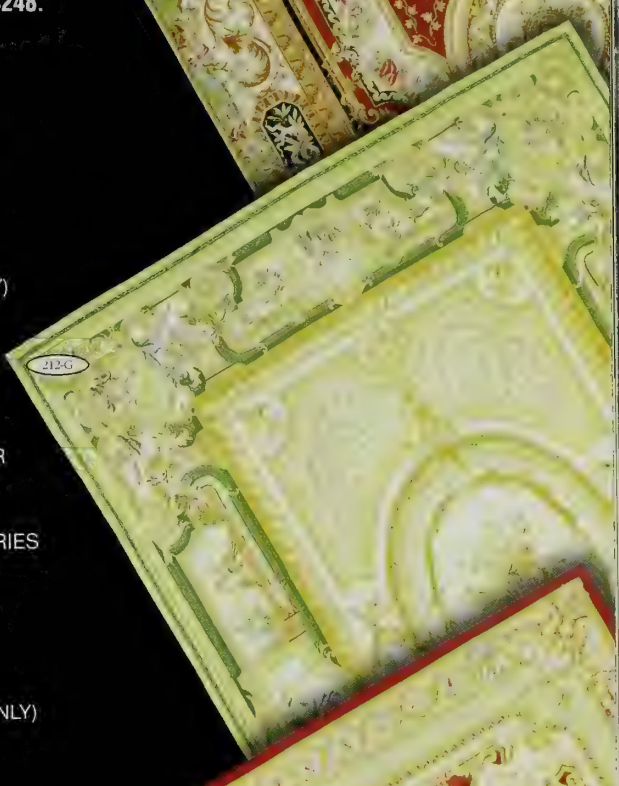
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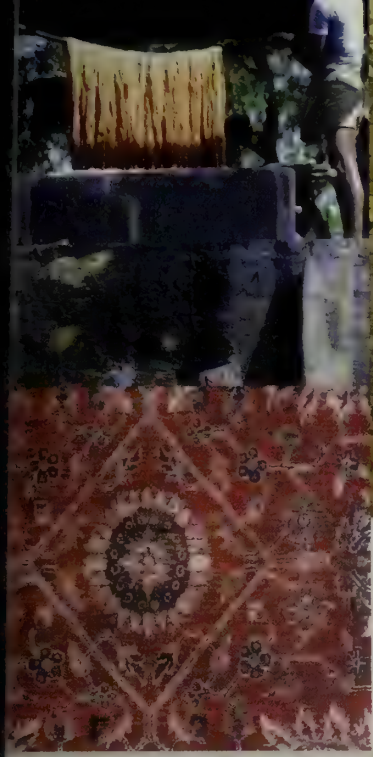
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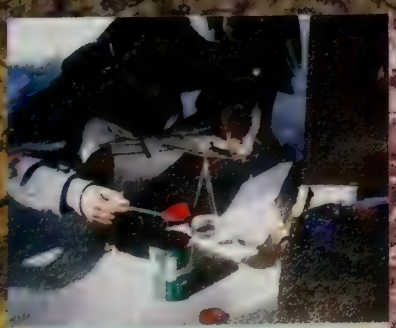
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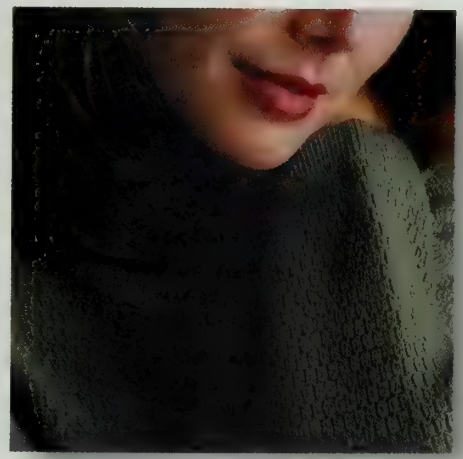
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EDITORS SELECT PROPERTIES AROUND THE WORLD

VAIL VALLEY, ENGLAND, NORTH PALM BEACH, DALLAS, MONTECITO...

RHINEBECK

- Alice Astor and Prince Serge Obolensky's House on the Hudson



In 1926 architect Mott B. Schmidt designed a fieldstone Georgian mansion for the daughter of John Jacob Astor IV, Alice, and her first husband, Prince Serge Obolensky. The residence's 100-acre site, on the Hudson River in Rhinebeck, New York, encompasses meadows and woodland. A double-height entrance hall, a music room, a living room and a dining room are on the first floor. A staircase leads to five bedrooms on the second floor, some of which overlook the Catskills and the Hudson. Four self-contained apartments are included. $12 million.
For information, call our Hot Line, 212/286-6803, x0422.



SAINT-JEAN-CAP-FERRAT

- Villa Trianon

Villa Trianon was built on the extreme tip of Saint-Jean-Cap-Ferrat, France, in 1902. Since then it has been the residence of both Princess Helen Karadjordjevic of Serbia and the king of Laos. Christina Onassis enjoyed several summers at the villa. Inspired by the Petit Trianon of Versailles, Villa Trianon was renovated by the current owners. The ten-bedroom residence has a south-facing loggia with frescoes, and the 2.5-acre grounds have a tennis court and an L-shaped pool next to a Japanese garden. 130 million French francs ($17.37 million).
For information, call our Hot Line, 212/286-6803, x0423.

continued on page 154

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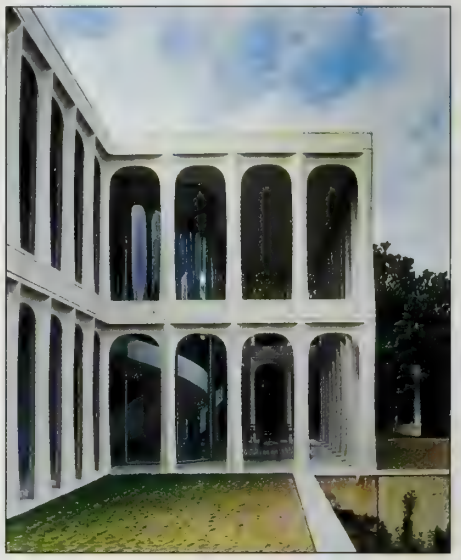
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EDITORS SELECT PROPERTIES AROUND THE WORLD

DALLAS



PHOTOGRAPHY JOHN SHIPES; COURTESY ABID ADLETA & POSTON REALTORS



• Philip Johnson in the Lone Star State

Located in Dallas, Kentmere was designed by architect Philip Johnson in 1965 with floor-to-ceiling windows and a modular façade. An atrium, with two bronze staircases and a retractable ceiling, distinguishes the house (above right). Lighted built-ins provide a display space for art in the living room. A garden dining room looks through a wall of glass to a courtyard fountain, while the formal dining room is an exact replica of a room in Johnson's own guesthouse. The second floor has five bedrooms and a master suite featuring a sitting room, dressing rooms and walk-in closets. A cloister connects the main house to the hunt room, which can be used as guest quarters. White Rock Creek winds through the landscaped 6.5-acre property, and pecan trees border the grounds, which have marble terraces. $6.5 million.
For information, call our Hot Line, 212/286-6803, x0424.

NORTH PALM BEACH



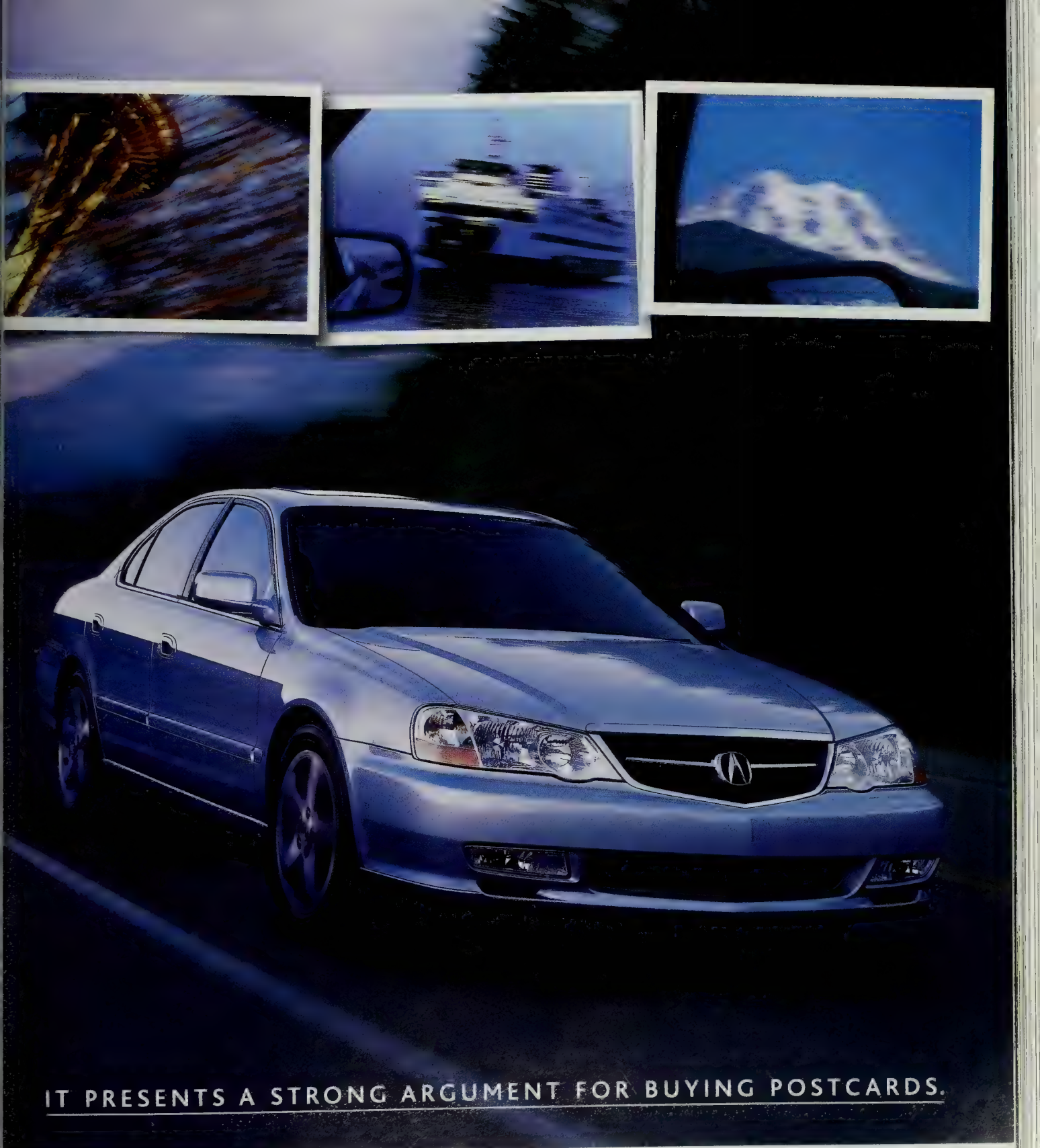
PHOTOGRAPHY KIM SARGENT



• Scott Snyder

Overlooking the Atlantic in North Palm Beach, Florida, is a two-story Tuscan-style house with interiors designed by Scott Snyder. The entrance hall, with a large curved staircase, is flanked by the library and the living room (above right). The living room has a carved fireplace, a beam ceiling and views to the property's 380 feet of private beach. A narrow gallery opens to a loggia and a terrace through French doors and leads to a spacious family room and the formal dining room, which is crowned by a coffered ceiling and has a loggia. The upstairs master suite, one of six bedrooms, has an office with a terrace, an exercise room, a dressing room, two baths and a walk-in closet. The basement contains a theater and a four-car garage. Built in 1998, the 21,641-square-foot residence is surrounded by shade trees, lawns and a swimming pool. Two two-bedroom cottages provide additional accommodations on the 7.5-acre site. $29 million.
For information, call our Hot Line, 212/286-6803, x0425.

continued on page 156



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SOUTH CAROLINA

• Somerset Maugham's Riverside Refuge

Around 1939 publisher Nelson Doubleday built a house and a writer's cottage for author Somerset Maugham, who was forced to leave his villa in France during the German occupation. Maugham wrote *The Razor's Edge* while living at Parker's Ferry Plantation, on the Combahee River in South Carolina. Bordered on three sides by a wildlife preserve, Parker's Ferry Plantation is situated 20 minutes outside Beaufort on approximately 200 acres of open pastures, rice fields and landscaped and irrigated grounds. The main house consists of four bedrooms, formal living and dining rooms, a sunroom, a study, an updated kitchen and a large media room. Two enclosed porches overlook an oak grove, and a large patio off the entrance enjoys vistas of the river. A breezeway connects a two-car garage to the main house. Facing a 14-acre flooded rice pond is a guesthouse with a fireplace and two decks. Additional outbuildings include Maugham's original cottage and a covered boathouse. $3.7 million.

For information, call our Hot Line, 212/286-6803, x0426.



EDITORS SELECT PROPERTIES AROUND THE WORLD



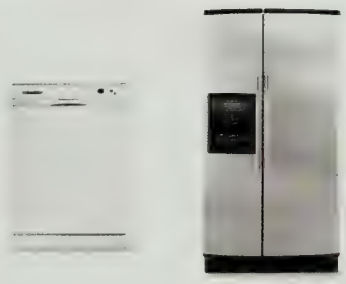
COURTESY FPOSAVILLS

ENGLAND

• Cecil Beaton

Between 1930 and 1945 Cecil Beaton rented Ashcombe House, in southern England, for £50 a year in exchange for its upkeep. During that time he hosted parties for many of his contemporaries, which he later wrote about in his book *Ashcombe*. Rex Whistler and Salvador Dalí depicted parts of the house in paintings, and Whistler designed the front doorway, embellished with a Bath stone pineapple. Along with the six-bedroom main house, there is a two-story, seven-bedroom studio and a refurbished farmhouse. The 1,134-acre estate is in the heart of the Cranborne Chase. £9 million ($12.8 million). *For information, call our Hot Line, 212/286-6803, x0427.*

continued on page 160



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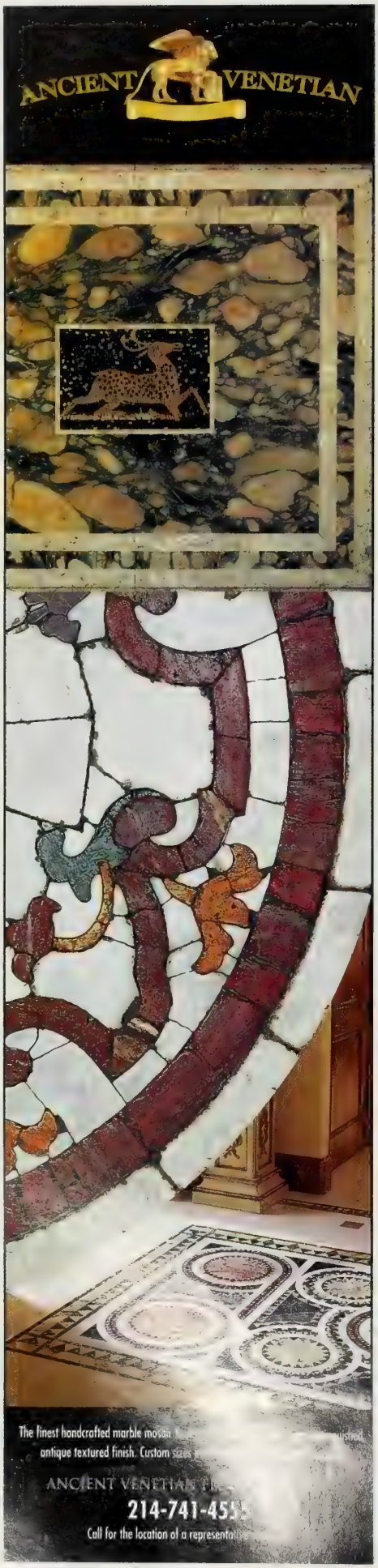
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DANN COFFEY/COURTESY SUMMIT HABITATS

VAIL VALLEY

Moss rock and Engelmann spruce timbers define the exterior of a 10,000-square-foot house in the Colorado mountains. Alm Architects highlighted the interiors with antique Spanish oak floors, hand-hewn beams and trussed vaulted ceilings. A wrought-iron-and-mica chandelier illuminates the great room (below), with its moss-rock fireplace and large windows that offer views of the Gore Range. Slifer Designs decorated the six-bedroom residence, which has direct access to the ski slopes. $9.95 million, including furnishings.
For information, call our Hot Line, 212/286-6803, x0428.



continued on page 162



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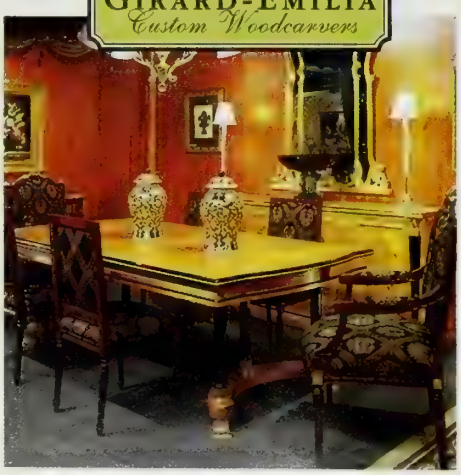
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EDITORS SELECT PROPERTIES AROUND THE WORLD

GEORGIA

On the Ogeechee River, in Richmond Hill, Georgia, is a late-18th-century rice mill, which was burned and left in ruins by General Sherman during the Civil War. In 1925 Henry Ford bought the land around it to erect a winter house on and rebuilt the mill to use as a power station and a laboratory. Today the 8,000-square-foot structure, suitable for conversion into a house, is part of the Ford Plantation, a private residential sporting club, which has a golf course and a marina and offers riding and fishing. $3 million. *For information, call our Hot Line, 212/286-6803, x0429.*



COURTESY JOHN MCMANUS, SAVANNAH, GA

NEW MEXICO



ROBERT HECK

In New Mexico's Jemez Mountains, towering stone spires create a 13-acre natural rock amphitheater. The owners worked closely with architect Michael McGuire to build an observation deck with minimal impact on the environment. The 1,000-square-foot structure rests at the base of the pinnacles and provides both shelter and open platforms. "If we accomplish what we set out to, people will leave with a deep connection with nature—not the structure," says McGuire. $1.15 million. *For information, call our Hot Line, 212/286-6803, x0430.*

continued on page 170


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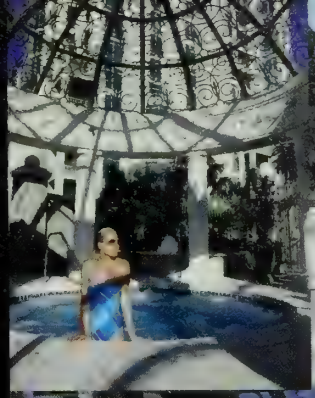
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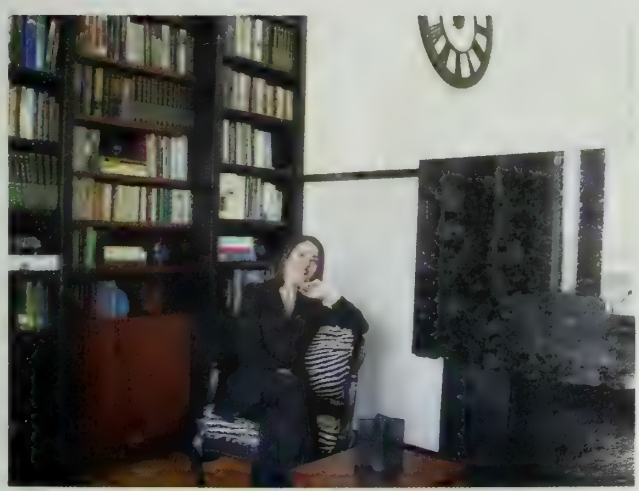
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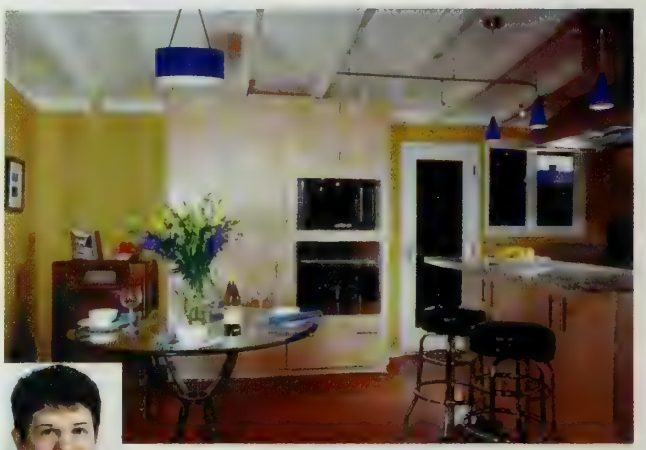
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TO *the* TRADE

An Exclusive Look Inside the Professional Design World



PHOTOGRAPHY: BILLY CUNNINGHAM

A French Finish for Selldorf

Jean-Paul Viollet grew up surrounded by wood chips, chisels and "the beautiful smell of fresh-cut timbers," he says. His New York workshop, **Atelier Viollet**, specializes in original and custom furniture, restoration work and paneling in just about any style. "The variety of woods we have in stock and our ability to bring different materials together are among the advantages my workshop offers." **Annabelle Selldorf** (left, with Viollet and a serving cart from his own line) has commissioned a medieval-style library.



Viollet's family has been in the woodworking business since 1836. He employs exotic and domestic woods, shagreen, horn, parchment, straw marquetry and metal. A prototype leg for a low table (above), for instance, is made of mahogany. Atelier Viollet, 505 Driggs Ave., Brooklyn, NY 11211; 718/782-1727.

Edelman in Chicago



PHOTOGRAPHY: RU



I've been using **Edelman Leather** since 1977," **Alex Jordan**, of Gregga Jordan Smieszny, says of the Connecticut-based company. "And I'm delighted that they now have a showroom [illegible] Chicago." The new space (about [illegible] sq. ft.), located in the Merchandise [illegible] racks that hold samples of signature Edelman leathers in a multitude of colors and textures. Leather-upholstered furniture is dispersed throughout, sitting neatly on leather-tiled floors.

"Edelman Leather is a remarkable source for its beautiful range of colors," says Jordan (above left, at the showroom). "And the leather flooring looks great years after installation." Edelman Leather, Space 1873D, Merchandise Mart, Chicago, IL 60654; 312/467-4433.

continued on page 174



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In the Showrooms

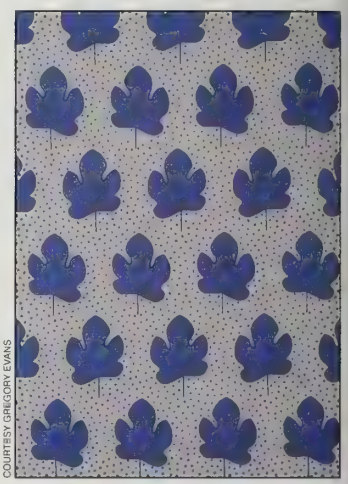
By Jeffrey Simpson



AMY ARBUS

Scalamandré

"I've wanted to do a line of upholstered pieces for nine years," New York designer **Greg Jordan** says of the furniture he has created for Scalamandré (212/980-3888). "I wanted to get it to as many people as possible, but I was also looking for an alternative to a conventional furniture company. Scalamandré, with its history as a family-owned business, seemed to be perfect." There are 30 pieces in Jordan's first collection, to which he will add over time. They range from slipper chairs and sofas to a sociable and a backless scroll bench. "We redefined the wing chair," says Jordan (left, with his slipper chair covered in *Tigre*). "There are about three or four different styles. Some are low, and some can be used as desk chairs." The entire collection is available at all 17 Scalamandré showrooms.



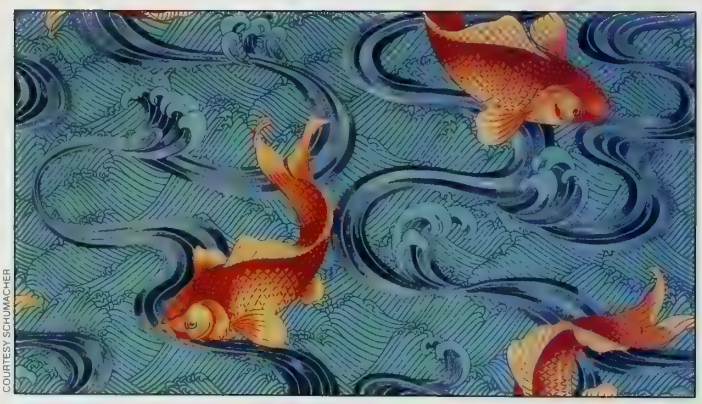
COURTESY GREGORY EVANS

Gregory Evans

Los Angeles–based textile designer Gregory Evans, who at one time worked for artist David Hockney, has a line of printed fabrics offered at showrooms across the country, including De Sousa Hughes in San Francisco (415/626-6883). Evident in Evans's work is his affinity for African art, ethnic shapes and unrestricted patterns. *Autumn Fig Leaf II* (above) is a linen-and-cotton blend with a pattern of blue fig leaves against a background of painterly dots. *Day Dreamer* is a ribbed cotton with a design of circles with dots in them. The collection consists of 55 designs, all of which are available in red, black, blue, gold, olive, gray, brown and bronze. Other fabrics include Belgian linen and hemp. □

Schumacher

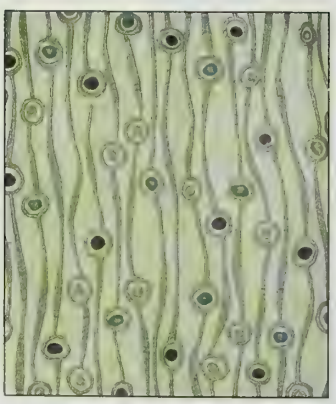
There are several lively new designs at Schumacher (212/415-3900). *Domino* is a surrealistic woven cotton design in red and white that shows dominoes with heart-shaped dots standing and lying against a grid background. *Koi Pond* (right), printed on linen, was inspired by images on Japanese screens. It depicts undulating koi against stylized waves and swirls of blue.



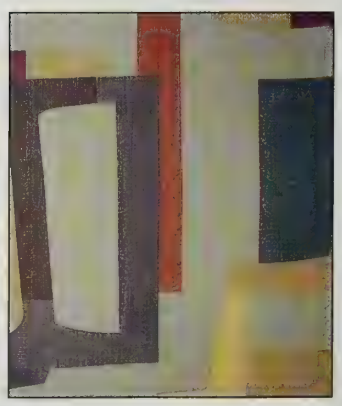
COURTESY SCHUMACHER

Ellen Ford

Designers whose work is influenced by various historical periods are represented at Ellen Ford in New York (212/759-4420). Barbara Beckmann's *Citrus Grove* has a pattern of ora[illegible] background of beig[illegible] leaves. This silk fabri[illegible] niscent of William Mor[illegible] work. *Beads*, from Galbra[illegible] Paul, is a beige silk print th[illegible] suggests the Art Nouveau [illegible] signs of Charles Rennie Mackintosh. Wavy lines of gray are punctuated by small circles, inside of which are blue, gold and red dots. *Span* is a classic modern fabric from Christopher Farr in which trapezoidal shapes are printed on beige linen.



PHOTOGRAPHY COURTESY ELLEN FORD



Galbraith & Paul's *Beads*, right, and Christopher Farr's *Span*, far right, at Ellen Ford

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To the trade. Photo Paul Robinson

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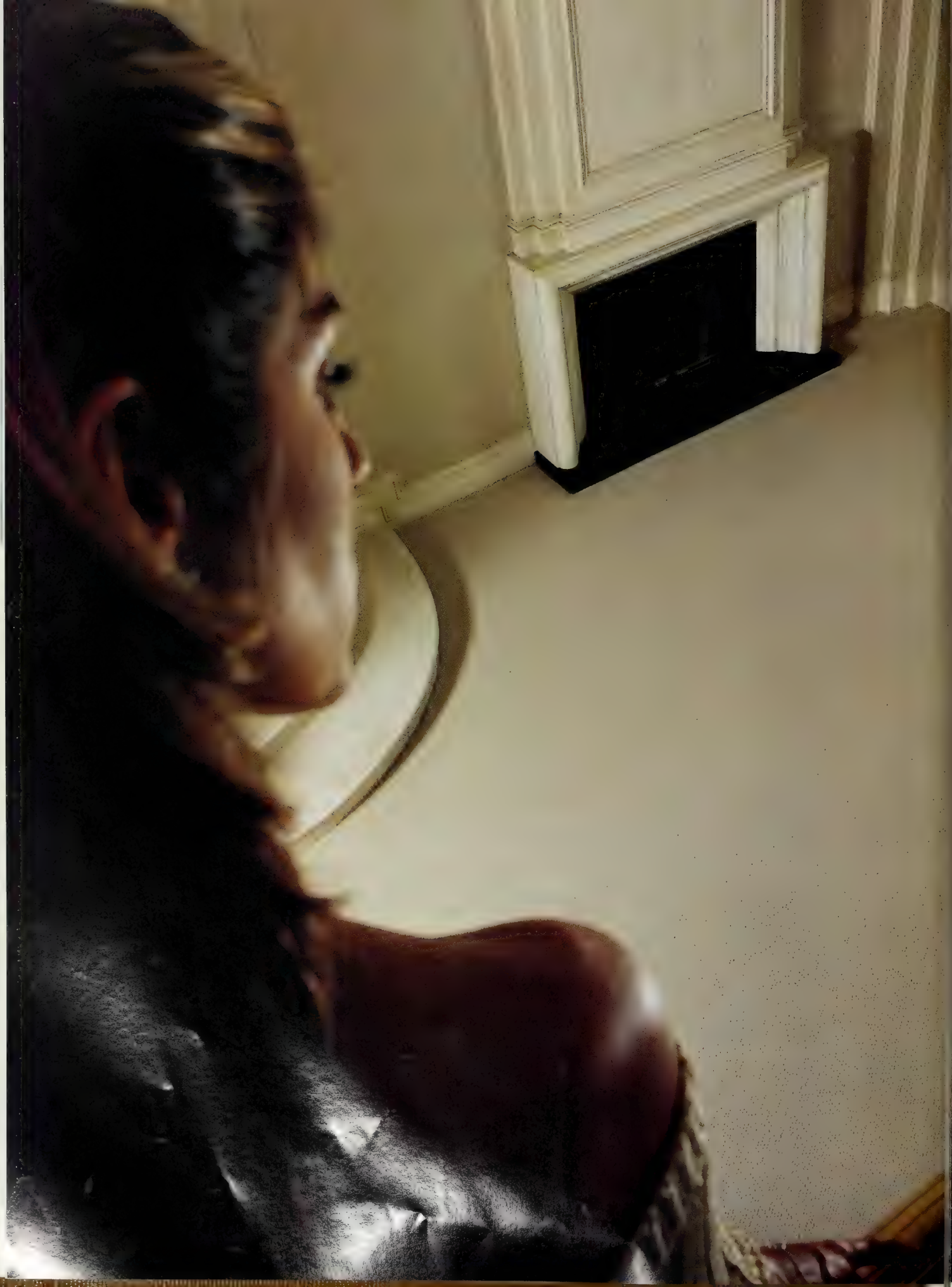
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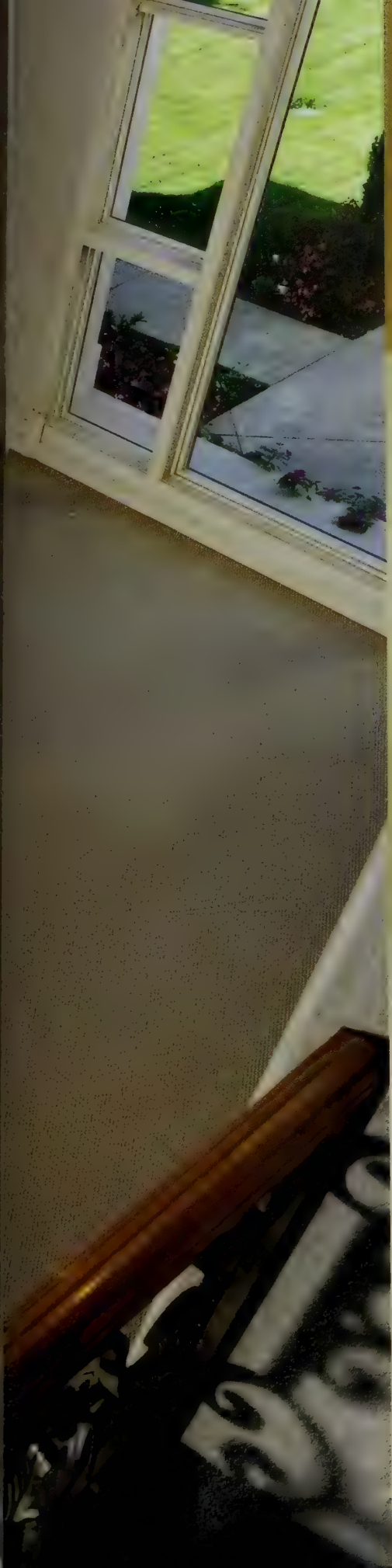
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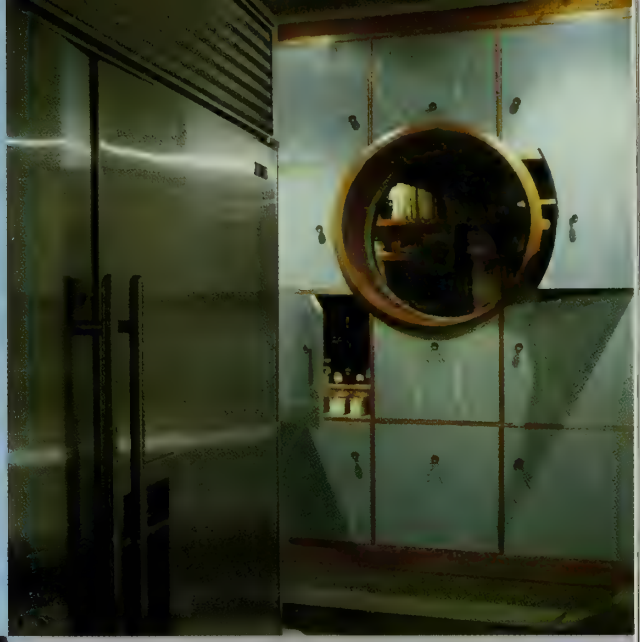
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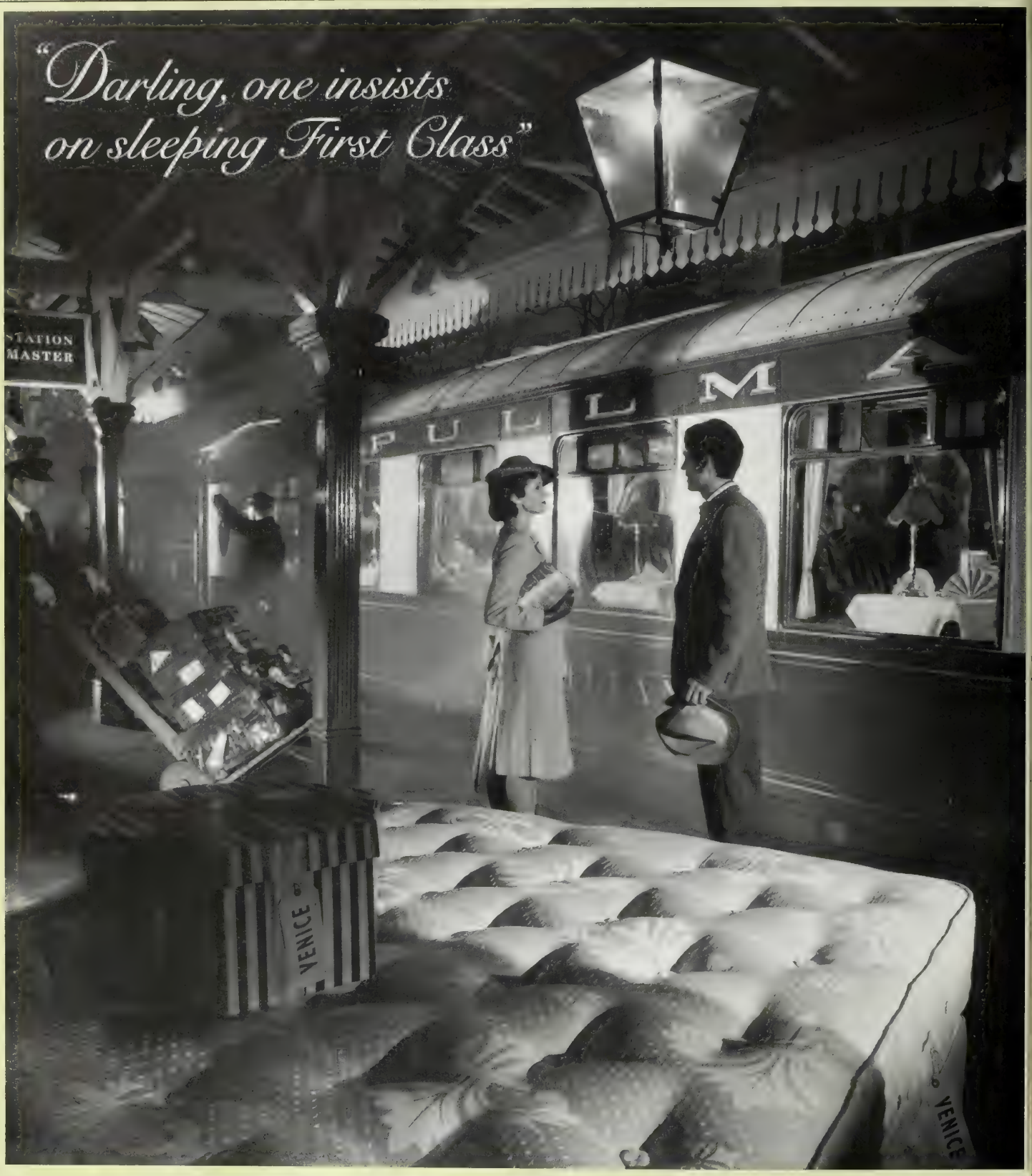
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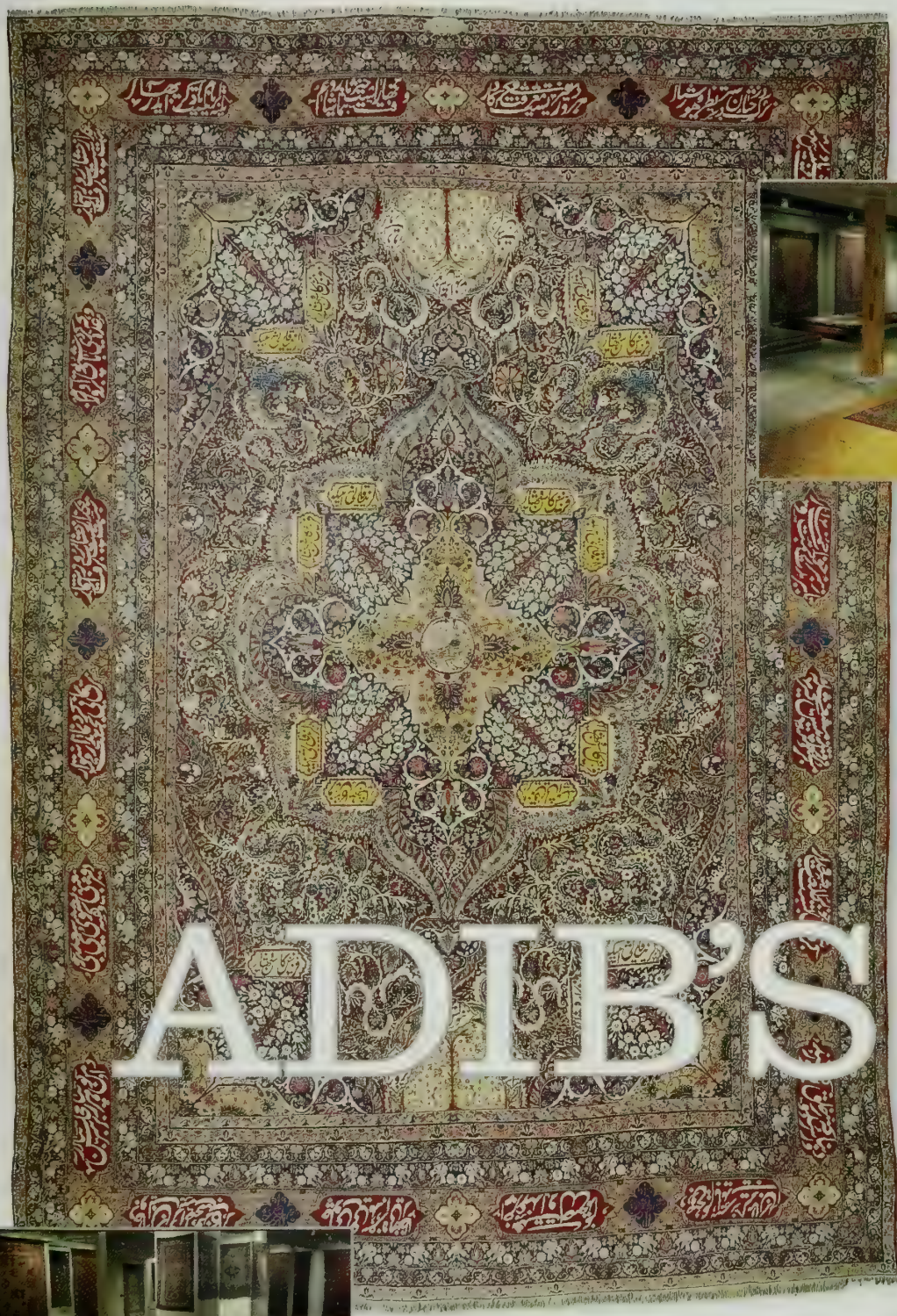
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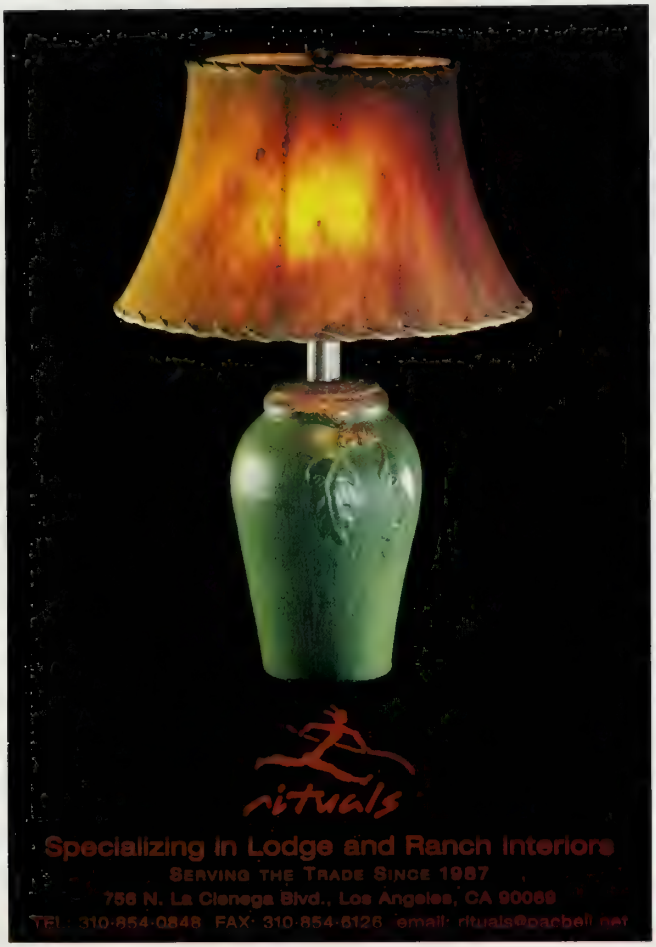
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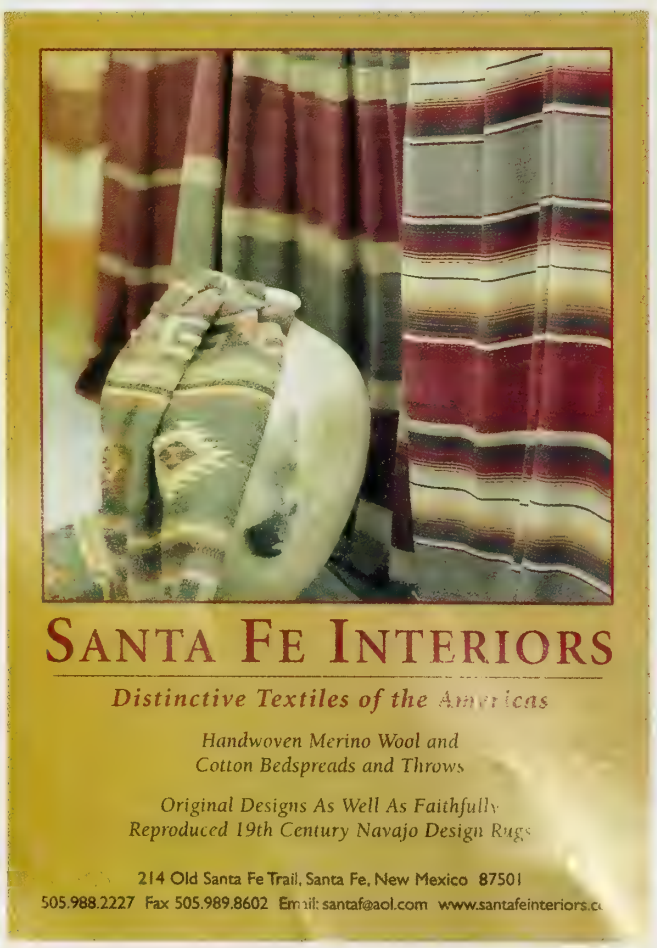
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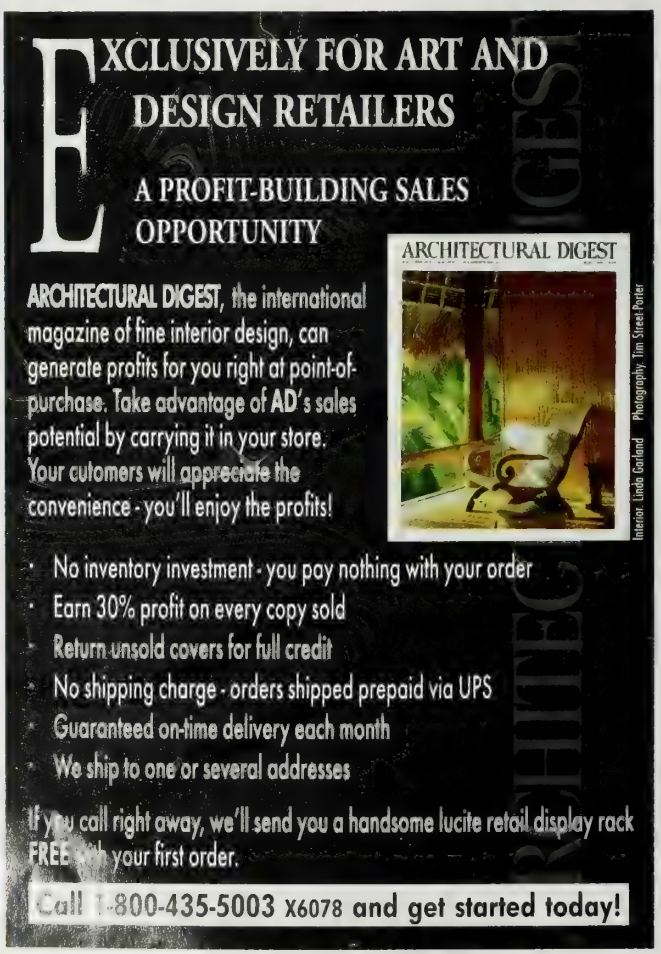
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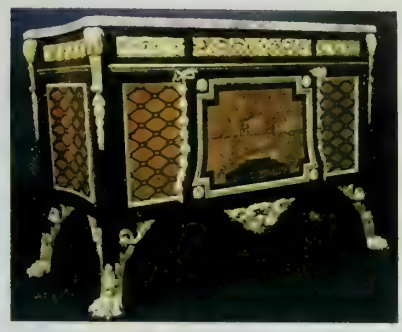
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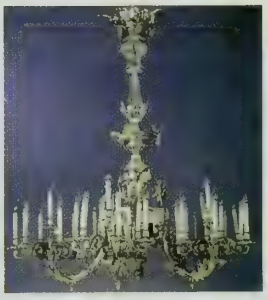
6) Charles Edouard Edmond Delort (French, 1841-1895) Oil on canvas. Canvas H:39 " W:28 " In an ornate giltwood frame: H:53" W: 42"



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11) Palatial French Louis XV Style Kingwood Vernis Martin and Gilt-Bronze Mounted Bombé Vitrine by L.Gueuniers Ébéniste, A Paris, Circa: 1880. H:98" W:47" D:17"

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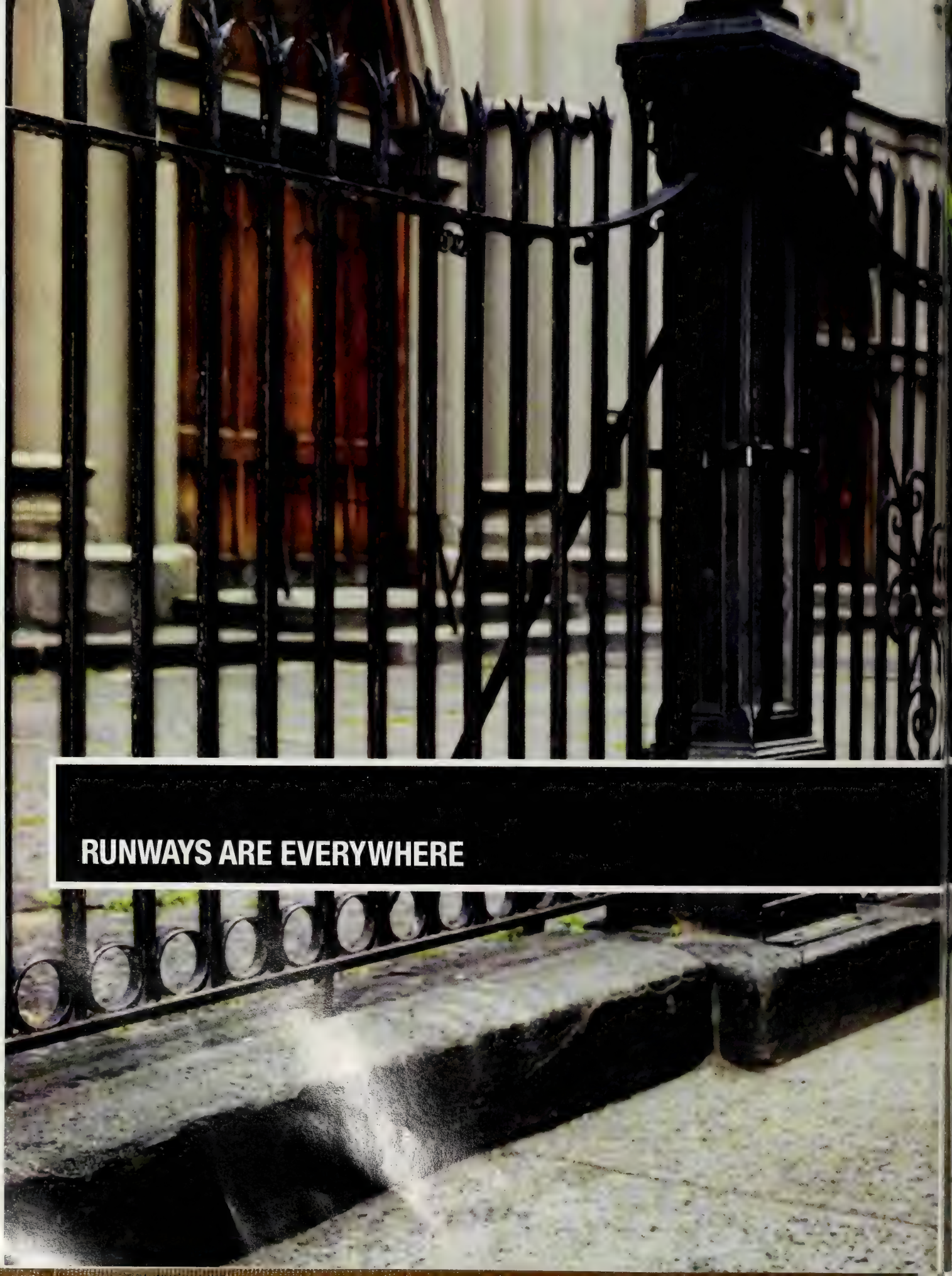
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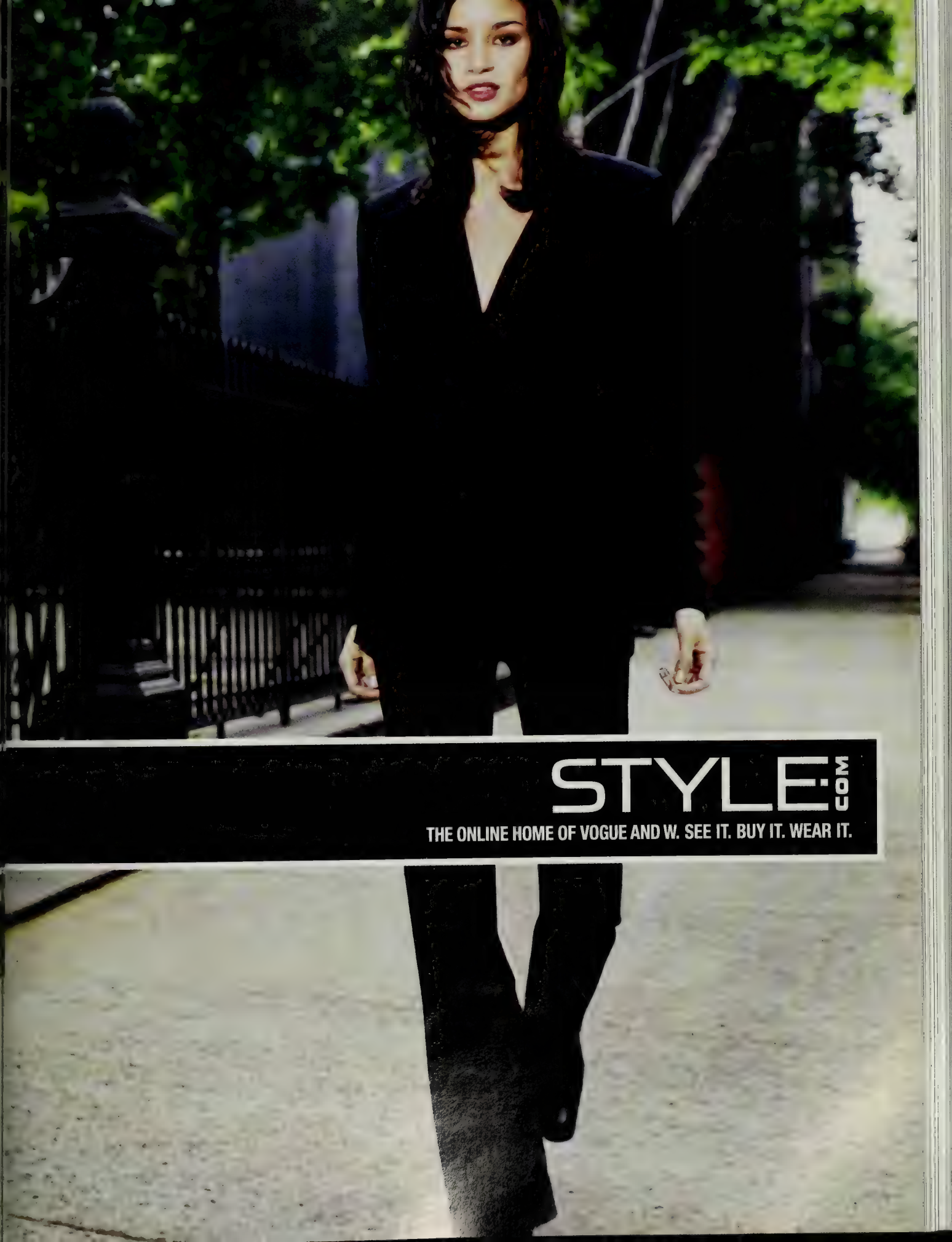
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Joy and Regis Philbin

THE *MILLIONAIRE* AND *LIVE* HOST AND HIS WIFE IN NEW YORK

Interior Design by Katherine Stephens/Text by Nancy Collins/Photography by Durston Saylor



THEO WESTENBERGER

ABOVE: Regis Philbin and his wife, Joy, in the living room of their New York City apartment. "All my life I'd wanted that special apartment up in the clouds with a terrific view of the city," he says. "This place exceeded even my wildest dreams."

OPPOSITE: Paired Doric columns and archways define the entrance hall, where *Inner Voices*, 1987, by Helen Frankenthaler is displayed. The dining area is beyond. "It's glamorous but livable," interior designer Katherine Stephens says of the residence. Arte drapery damask.

Six years ago, when Regis Philbin suggested to his wife that they abandon their Park Avenue address for a move to Manhattan's Upper West Side, Joy Philbin immediately saw the benefits—for her husband, that is. "The secret to being happy in New York is being able to walk to work," she says. Which is exactly what her husband had in mind. For years Philbin's audience on *Live with Regis and Kathie Lee* had lived through the trials and tribulations of the host's daily trek from Manhattan's Upper East Side to the West Side, where the ABC studios are located. "I was absolutely going nuts," says Philbin, "taking cabs from Eighty-second and Park to Ninety-second, where I dropped the kids off at school, heading down Fifth Avenue, across Central Park, then up to Sixty-seventh, the most tortured, congested street in America. It was a nightmare. Then one day I saw a brand-new building going up across the street from my office, and my mouth began to water. The problem was luring Joy from the ritzy East Side, where she thought she belonged."

Or at least where the couple and their two daughters had lived for fifteen years. "I came from the complete opposite end of the spectrum," says Joy Philbin. "We were in a prewar building in the neighborhood where we raised our girls. We never had a modern apartment; it was never my taste."

To convince his wife, Philbin took her on a Joy ride, as it were. "I brought her up to see the view from the new building," he chuckles. "We got into this rickety elevator—one side of which was chicken wire—that the construction guys were using, and it scared the hell out of her. She screamed all the way to the fifty-first floor. I said, 'But, Joy, look at this view! I've always wanted a view like this.' As a kid, living in the Bronx, I looked at those buildings and wondered what



"One day I saw a brand-new building going up across the street from my office, and my mouth began to water."



"We felt the apartment needed a contemporary feel," Stephens explains. "But we didn't want to get walled in to a particular period. It was about creating a mood and juxtaposing attitudes." ABOVE: "The living space is sophisticated, humorous and warm," she says.

the people saw from their windows. I planted the seeds until I had her sewn up. She moved to the West Side reluctantly, but she's grown to love it."

"I was a real East Side snob," admits Joy Philbin. "He brought me over kicking and screaming, but now I love it. It's younger; there's so much energy." Indeed, their current lifestyle, she says, is "the way we pictured ourselves living in New York—in a wonderful high-rise—when we first moved from Los Angeles. It only took forever," she laughs. "When Regis brought me up here, it was like being in the clouds. And I wanted to keep that feeling by having everything pale white and somewhat minimal. Regis hates clutter. He likes big open spaces."

Toward that end, the Philbins combined two adjacent apartments, leaving one living room intact while turning the second into the master suite. (The second bedroom and bath area was converted into a kitchen and family room.) Surrounded by spectacular panoramic views of the city, the Philbins and their decorator, Katherine Stephens, who met the couple fifteen years ago when she taped a *Live* segment on window treatments, wisely chose less over more. The master suite, perched above the Hudson River, is dominated by the fundamentals: an armoire, which houses the home-entertainment unit, and a four-poster bed. "I'd always wanted a four-poster," recalls Joy Philbin, "but Regis, being a TV animal, said that it would get in the way of his TV screen. I said, 'I know we can manage this,' so I got a broom-



RIGHT: Joy and Regis Philbin often play the piano together in the living area. "This place is very much about family and about the two of them," Stephens says. *Red Light Glow*, 2000, left, by Kenneth Noland and *Solo* and *Sony*, two 1998 works by Esteban Vincente, hang on the wall.









THEO WESTENBERGER

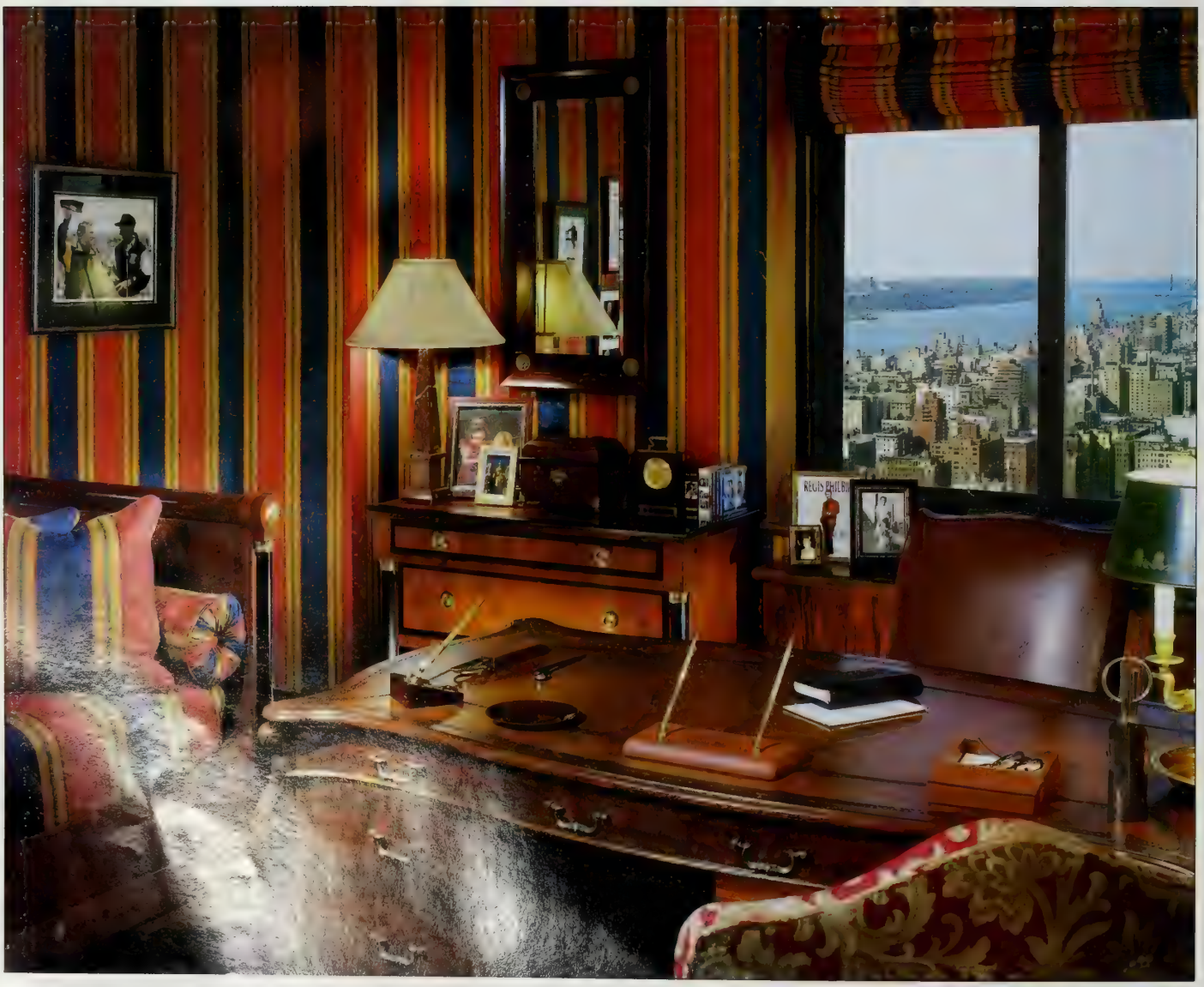
stick, held it up at the end of the bed and said, 'Look at the screen. You can see it, can't you?'"

When it came to a canopy, Joy Philbin wasn't as successful. "Regis didn't like the idea, so we compromised," notes Stephens. "Instead of having the fabric overhead, we draped thirty-six yards of damask behind the bed, over the headboard, for added style and impact."

As host of both the new *Live with Regis and Kelly* and *Who Wants to be a Millionaire*, Philbin often has to shoot two or three shows a day—a hectic schedule he counteracts by slipping home for the occasional snooze. "Regis loves to nap," his wife explains. "Katherine and I were tempted to have one of those impractical, hard-to-maintain silk covers on the bed, but in real life my husband often lies facedown with his makeup on, so we

LEFT: Joy Philbin arranges flowers in the kitchen, which has cherry-wood cabinets and drawers. BELOW: The television host's office. "It's his haven. Regis has a preference for red," explains the designer. The English-style mahogany desk was a recent gift from his wife.

OPPOSITE: Joy Philbin's desk in the master bedroom overlooks Central Park and the couple's former Upper East Side neighborhood. "We knew the light would help us, not thwart us," Stephens says. The blinds, from Hunter Douglas, "were a necessity in every room, however."





The Philbins can see, if not forever, then at least to the Bronx, where Regis Philbin used to stare across the water at apartments like his, wondering who lived there.







ABOVE: The textured walls and the 36 yards of damask swagged over the headboard "help make the acoustics in the room better and add style, substance and luxury," Stephens says. The chair was a gift to Joy Philbin from her mother. Arte cut-velvet wallcovering.

had to pick a fabric that was elegant but washable. We really do live here. This is real life, not a set."

"Originally, Joy made me promise that I would never come home for lunch," her husband laughs, "which I observed for about two weeks. Finally she said, 'Why don't you look around for something else to do?'—so I found *Millionaire*, which ended my siestas."

Despite the glamour of an off-white living room, complete with a white baby grand piano, a longtime wish of Joy Philbin's, Stephens brought the couple's down-to-earth persona into the interiors by mixing new and old pieces. "I wanted to reflect the accessibility and wholesomeness of the Philbins," Stephens says. A set of whimsical Art Déco–style chairs was newly purchased, whereas the two sofas, carry-overs from the Philbins' house in Los Angeles, found another life when covered in white chenille. "I don't believe in replacing things just for the sake of it," says Stephens. "If you have something that works, use it, then fill in what you don't have. It's the continuum of life. There's something strange about getting rid of everything. The idea that furniture existed in different guises in different houses appeals to me." To wit, the Oriental rug in the living room is from the Park Avenue apartment. "Despite its peach tones, it adapted well to this space."

Though not as well as its owner. "Regis loves the apartment so much—to the point

continued on page 270

LEFT: "I like patterns to play up subtly, so you don't see everything all at once," Stephens explains. The master bedroom, converted from a second apartment's living room, is at the northwest corner of the building. Pratesi sheets and shams. Arte duvet, headboard, drapery and chair fabrics.



It takes a lot of trust for anyone who loves paintings intensely to let someone else civilize that love," says Robert Kime. "Real art lovers don't want their paintings trivialized by decorators; they want white spaces like an art gallery's. My role for this house was to encourage the clients to loosen control, to put art in rooms where people might want to live."

He met the couple a decade ago, when they were redesigning an apartment in New York. A friend suggested they go to see Kime in Wiltshire, where he sells antiques, particularly the English pieces that he calls "good yeoman furniture"—unpretentious, solid, the subtleties of original painted surfaces valued as evidence of the years gone by.

They all remember that visit with a smile. It was midwinter, the Kimes had just moved into their house (see *Architectural Digest*, January 1995), and the heating didn't work. He saw the couple approaching, the wife tottering through the mud in very high heels, and thought, "Here we go, two more who just want to know the price of everything. Nothing here to interest them," he recalls.

"And there wasn't," says the wife, "but we had a great coffee and left with regret. Suddenly, halfway back to



"I wanted to provide an environment that was suitable for major artworks and appropriate in a tropical climate," Robert Kime says of his design for a couple's house in the Bahamas. ABOVE: Mature palm trees were brought in and spaced irregularly across the once barren property.

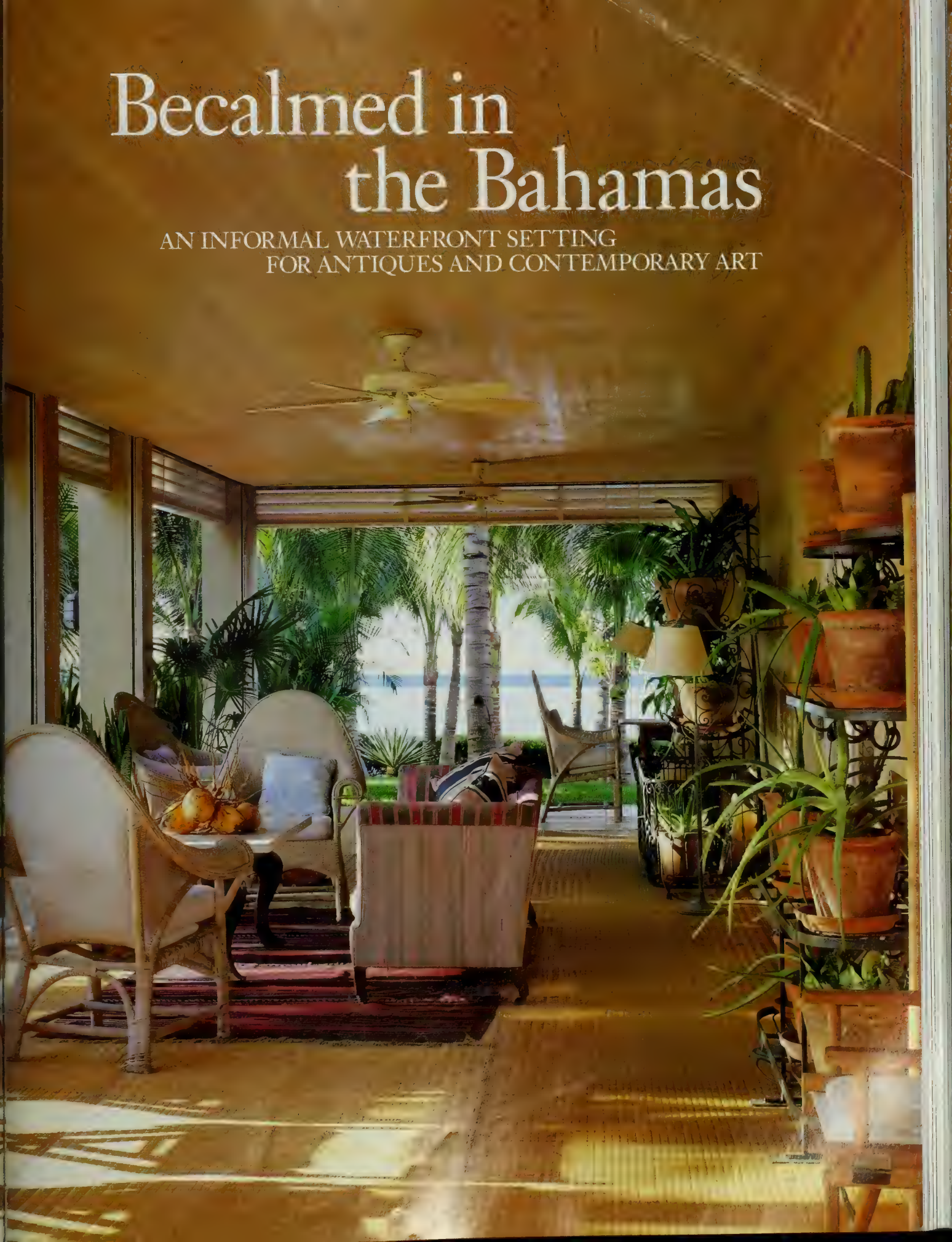
LEFT: *Yes?*, 1963, by Joe Tilson hangs above a 19th-century butcher's table in the entrance hall. RIGHT: Verandas are on three sides of the living room; the residents like to sit on the east one and have breakfast. Cactuses and other succulents fill the shelves of the French baker's rack.



Architectural and Interior Design by Robert Kime
Text by Elizabeth Lambert/Photography by Fritz von der Schulenberg

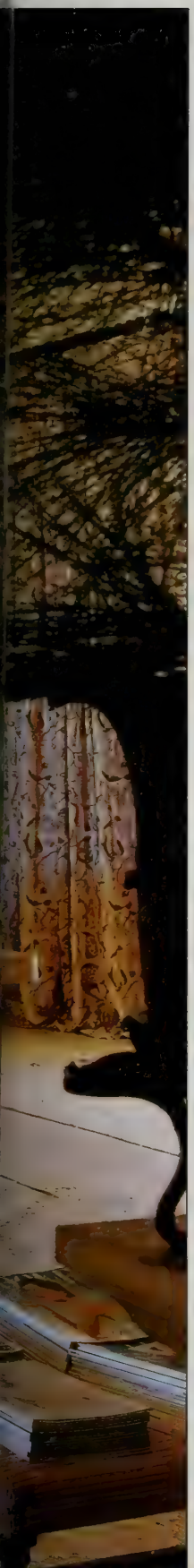
Becalmed in the Bahamas

AN INFORMAL WATERFRONT SETTING FOR ANTIQUES AND CONTEMPORARY ART



The double-cube-proportioned living room has a chandelier Kime fashioned from an iron framework and small antique glass candle bowls from Stoneleigh Abbey. At left are *Pear*, 1990, by Fernando Botero and a collection of Chinese *hus*, or ceremonial ivory scepters.







"Our reaction to the laid-back understatement of Robert's country furniture was delight; it really comes into its own in the light and atmosphere of the Bahamas," notes the wife. LEFT: An English sideboard rests beneath Avigdor Arikha's *Three Persimmons*, 1992, in the dining room.

London, I realized that his furniture might not be right for New York, but it was *exactly* right for the house we were building in the Bahamas. A veneered table wouldn't last five minutes in that climate—a solid oak one would not only survive, it would hold its own with strong paintings."

Kime went to the Bahamas to see the site. It had the magic of being accessible exclusively by boat; it was a narrow strip with a bustling harbor on one side, a pink-sand beach and empty ocean on the other. Very promising. It was also barren rock—there was a single palm tree, and it was falling down. Not so promising.

"The property is half a mile long and only two hundred feet wide," says the husband, "just about the dimensions of an aircraft carrier, and that's what it feels like during a storm. We brought in more rock and topsoil to build up the level by fifty feet.

"As for the design, we knew precisely what we wanted," he continues. "I had asked the late David Clark, a local architect, to configure the main house around one large room with the perfect proportions of a double cube, a scale that would be right for pictures. And I requested white walls."

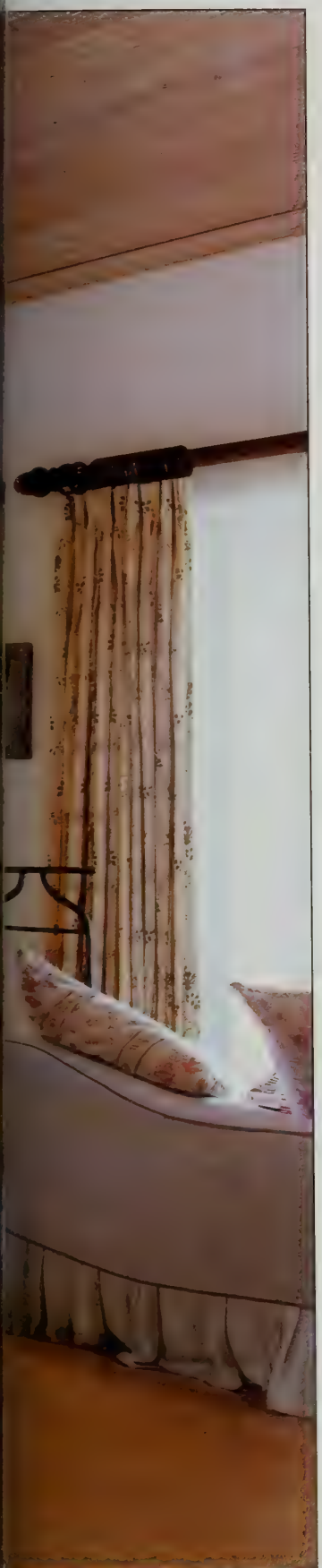
"A house can be a little crumpled. It's about making the place right for the life that's lived there."



LEFT: From the north-facing veranda, "we enjoy a subtropical garden and, beyond it, a private pink-sand beach facing the vastness of the Atlantic," the husband points out. An old English cupboard with its original paint stands on an Indian split-cane-mat-covered floor.

An 18th-century English bed with hangings of 1950s striped Turkish linen dominates the master bedroom. The silhouette of the sofa adds a curve to the lower edge of the view. "A window is a picture with a square frame, and I wanted to make that frame more interesting," says Kime.





"Ah yes," says Kime, "there was one whole visit when no matter what question I posed, the answer was, 'It must be white.' I wanted them to appreciate faded antique textiles and ambiguous wall colors as much as I do."

Lighting was a big decision. "Anyone who seriously collects paintings should be suspicious of picture lights; they convert art to decoration," Kime explains. He proposed a moderate, even light—no light from above because he believes it squashes both the architecture and the art, and no clerestory windows because there would be distracting squares of sunshine dotting the walls.

"I recommended we put in a large mirror over the fireplace—it would be an internal window, bringing in gentle light," says Kime. "He said only old houses have mirrors and wanted a painting there, but he could see my point."

The husband admits that he "lost that one" but says, "I learned a lot about Robert's sensitivity to my paintings. When he pointed out that the tall space needed a chandelier to keep it from looking like a cathedral, I told him I didn't like chandeliers but that he could go ahead. The moment the chandelier was unpacked I realized he was a genius."

Crates of furniture arrived to a more uncertain welcome; staff who expected glossy mahogany were disappointed with what they thought was a load of old pine. The general cry was, "It sure will be a lot of work to clean this stuff up," but all was explained in time, and original paints were not scrubbed off.

Antique textiles were next out of boxes. Kime loves them as much as the clients love

"We asked Robert for a simple décor that was sympathetic to Bahamian colors and traditions," the husband recalls. BELOW: *Frog*, 1960, by Paul Rebeyrolle overlooks the master bath, which Kime outfitted with unpretentious furniture and monochromatic fabrics.





Turtle Cottage is used to welcome visitors arriving at the nearby dock —the residence is accessible only by boat—and as a guesthouse. ABOVE: Liu Wei's *Dad with Mum*, 1991, is next to the bed. The 18th-century Frankfurt faience lamp has a blue Kime feels is "better than delft."

paintings. He buys them on his travels. Small scraps become lampshades or inspire the fabrics he designs himself. He likes a mix of at least two old fabrics for every new one.

"A house can be a little crumpled," he says. "It's not about glamour but about making the place right for the life that's lived there. This house is as good for a couple as for a crowd. Friends stay in guesthouses, and rooms have areas for cards or reading; there's something for every time of day and mood."

The project took ten years. "I was a different person ten years ago," Robert Kime reflects, "and the clients were newly married. We've grown together. Mutual trust made it possible to create rooms of no particular style or fashion, a comfortable context for their paintings." □



"Our home is an island of peace and relaxation in a not particularly relaxing world. It's a genuine retreat," says the wife. RIGHT: Kime based the design of the poolhouse on a toolshed he once saw. He put in doors on opposite sides to create a visual unity between the pool and the sea.



Manhattan Minimalist

A PREWAR DUPLEX ON CENTRAL PARK PROVIDES A SUBTLE BACKDROP FOR ARTFUL ELEMENTS



Designer Victoria Hagan and architect Oscar Shamamian took a modern approach to a duplex in New York. Jean Dubuffet's *Prospect Perspective* hangs in the living room. Old World Weavers shade fabric; Lucite and ormolu, Amy Perlin Antiques. Drapery fabric, Donghia. Mayord Canes sofa and club chair fabric.

Interior Architecture by Ferguson Shamamian & Rattner
Interior Design by Victoria Hagan
Text by Annette Tapert
Photography by Scott Frances





People always ask me how I begin," says Manhattan-based designer Victoria Hagan. "A space always speaks to me with a direction." In this case, it was the connection between the interior and the site. Located on Fifth Avenue, the duplex apartment boasts uninterrupted views of Central Park. Best of all, the space is at treetop level. The windows are large and loftlike—that feature allowed park views to become their own canvases around the room.

Though the prewar apartment endured a complete renovation, Hagan and architect Oscar Shamamian (a partner in Ferguson Shamamian & Rattner) inherited architecture that inspired them. The renowned postmodern architect Robert A. M. Stern had redesigned it in the seventies. "What I loved about the apartment was that it had a minimal quality—we wanted to enhance that," says Hagan. "We actually stripped it down more, so it would have the feeling of a loft, which, with having park views on Fifth Avenue, is the best of both worlds."

It was an especially poignant exercise for Shamamian. "I studied with Bob Stern and also worked for him," he says. Shamamian recognized certain elements that he wanted to respect and continue to employ, "like the sense of space having visual continuity and dynamic circulation." He and Hagan wanted to maintain that but to make the spaces more discrete. "They had flowed into one another more literally," he explains. "It was the lack of detail that we kept—no decorative moldings."

The existing architecture was more like sculpture. Hagan and her team shifted that sculptural focus to the staircase, the floors, the cabinetry, the furniture and the art. The handrail in the entrance hall, originally a minimal brass one and noteworthy during the seventies, was replaced with textured steel to make a stronger statement. The lower landings of the stairs take the shape of platforms, which hold objects—a playful reference to the English architect Sir Edwin Lutyens. The floor of the entrance hall is blue English limestone. This juxtaposition speaks volumes about the owner, who is involved in real estate development. "I always look for a client's excitement," says Hagan. "I like to present options, have them make a decision and follow that lead. I don't think all clients would be open to the surreal narrative of the vintage lawnmower on the staircase and the limestone flooring. To me it's simple and fun."



OPPOSITE: One gunmetal-gray wall in the dining room provides "a strong backdrop and balances the artwork," says Hagan, who suggested it be given a wax finish for a stonelike effect. Manuel Canovas wool chair fabric. Marvin Alexander Venetian chandelier.

LEFT: Hagan sits in the living room, where a New York City seal is flanked by a pair of bronze sconces, from Bernd Goeckler Antiques. Carpet from Beauvais. BELOW: April Gornik's *Viagra* is the focal point of the dining room. Milton Avery's *Burlesque* hangs at right.



The client is also an art collector, so a minimalist backdrop for his collection of twentieth-century paintings and furniture was essential. "The materials have an organic quality," Hagan says. "The colors I used were white, brown and khaki green, in a variety of textures that were inspired by the park." Wool was used for some of the draperies, a combination of velvet and leather was chosen for a pair of chairs, and the living room furniture rests on a sisal-and-jute area rug. Philippe Anthonioz, the sculptor and designer, was commissioned to do hand-sculpted bronze drapery hardware. "I think the space demanded a modern sensibility, but my client didn't want it to be cold," explains Hagan. The living room is a cosmopolitan mix of antique, primitive and modern pieces. A circa 1900

"I like the clean lines of her interiors," says the client. "You sort of flow into them, and nothing is overpowering."



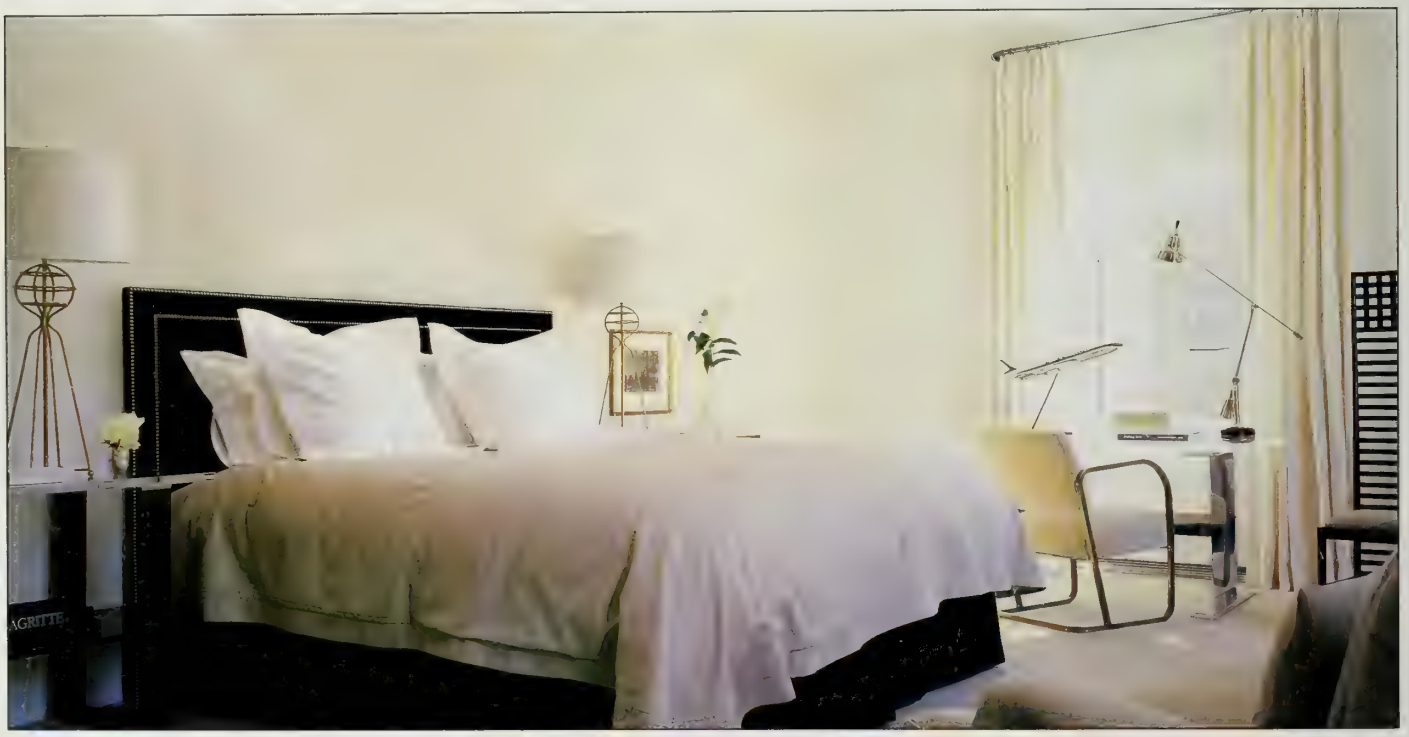
The colors and textures in the library were inspired by Central Park, which exists just outside the window. Jean Dubuffet's *Personnages des Legendes* hangs above the fireplace. The linen chenille on the armchair is from Holly Hunt. The suede on the sofa is from Edelman Leather.



Ethiopian chief's chair rests near a forties French commode. A pair of Gio Ponti chairs flank the fireplace. A bronze seal from the City of New York hangs over the mantel, and a late-nineteenth-century French mahogany, steel and brass tall case clock prevents the apartment from being a sterile exercise in modernity.

For Hagan, the challenge of a dining room lies in the dual task of making it comfortable for entertaining and evoking a sense of drama. To create atmosphere, she drew inspiration from the client's April Gornik canvas *Viagra*, which she made the focus of the room. That work and a smaller one by Milton Avery hang on gallery-white plaster walls. Hagan painted one wall gunmetal gray to offset the smoky palette of the Gornik painting. "It provides a strong backdrop at the end of the room and balances the artwork," she explains. For texture, a wax finish that gives a stone-like effect was applied. Hagan, who has a fondness for natural materials, incorporated the client's stone-top dining table, which rests on period Italian stone bases. The 1935 Donald Deskey rosewood chairs covered in gray flannel are a fitting accompaniment to the room's sleek, contemporary style. Still, she couldn't resist throwing in a curveball by installing an amber-colored chair. A Billy Baldwin slipper chair by the fireplace is covered in satin. The mantel-free fireplace was already in existence. "There was a lot of discussion about what the mantel should be, but we all agreed that we liked the fact that there wasn't one," says Hagan.

"I see the master bedroom as a retreat from other things," she comments. "It should be comfortable. There should always be a good reading chair. Bedside tables need to be a certain height to make people happy, but you don't want them to look too stereotypical." For this master bedroom, Hagan designed two styles of tables, both of which were inspired by pieces from the forties and



In deciding on the design of the master bedroom, Hagan focused on the idea of "retreat" and "private space." Stark white walls and bedding lend a simple, peaceful feeling. Drapery fabric from Manuel Canovas. Elizabeth Eakins hooked wool carpet.

Venetian chandelier. "That's another example of presenting an option to my client that I thought he might not like," she says, "but he loved it. It reflects the subtle organic theme of the apartment."

Tucked in between the dining room and the living room is the library. To separate it from those two rooms, Hagan installed wall-to-wall carpeting. Adhering to the game plan to have a sculptural dialogue throughout the apartment, the ebony-stained cabinetry is set into the wall. A circa 1940 René Gabriel oak armchair was selected for its strong architectural quality and graphic sense. The Asian low table is an antique bamboo piece. Again, there is a contrast of materials: chocolate-brown suede on the sofa and linen chenille on a made of rosewood, a popular material of the era. This room has a more straightforward modernist point of view than the others. The fifties lamps are made with gilt wire. The Lucite-and-chrome desk is from a Tribeca boutique. Opposite the tubular desk chair, designed by Donald Deskey half a century ago, is a Mackintosh-style chair.

Whether the rooms have varying styles of twentieth-century furniture or a blend of modern pieces and antiques, they all have a common thread: They form a relationship with the views of the park and the architecture to arrive at what Hagan calls "graphic rhythm." "It works well in three dimensions, but also in two," she observes. "You can photo-

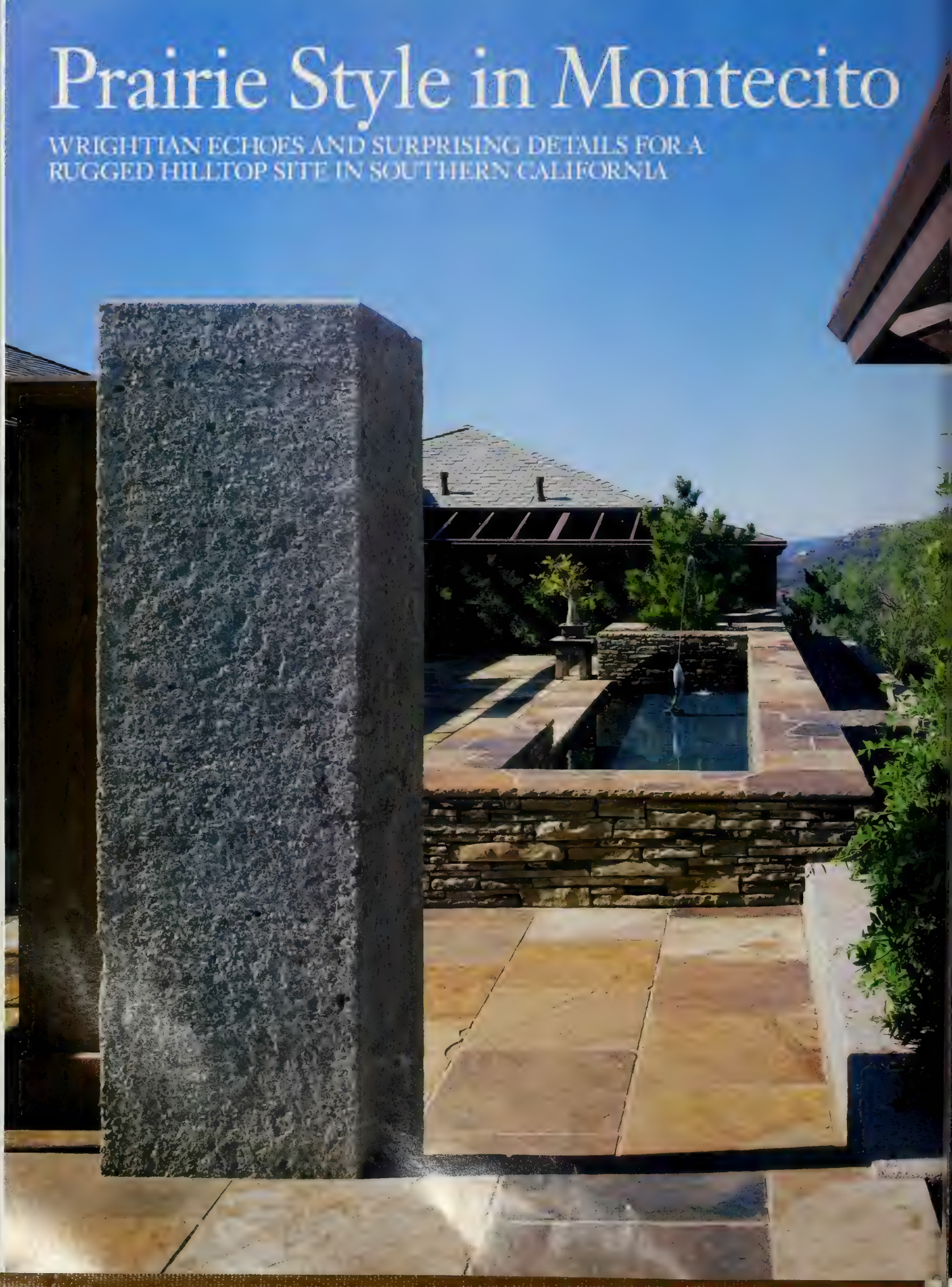
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"Master bedrooms should be comfortable," says Hagan. At the same time, she believes, they should be unique or "not too stereotypical." A Donald Deskey tubular chair joins a Lucite-and-chrome desk. Hagan designed the custom rosewood bedside table.

Prairie Style in Montecito

WRIGHTIAN ECHOES AND SURPRISING DETAILS FOR A RUGGED HILLTOP SITE IN SOUTHERN CALIFORNIA



Architecture and Interior Design by Robert Attree, AIA
Landscape Design by Donald Ramsey
Text by Irene Borger/Photography by Mary E. Nichols



In the last band of foothills of the Santa Ynez Mountains, perched on a promontory, is a house the owner calls his "Prairie by the sea." A southern California fantasy? Not quite. The influence of the key style proponent, Frank Lloyd Wright, is evident in the low-pitched roof with projecting eaves, the natural stone and wood finishes and the house's commitment to the Wrightian ideal that a building's design be determined by its site.

"In terms of civilized Montecito, it's about as high in the hills as one can go," says Donald Ramsey, who designed the landscape. "The house and the plantings are strongly influenced by the elements. At sundown, sometimes the wind roars through at a hundred miles an hour. It's raw out there."

It was precisely that ruggedness that led the owner, after hiking on a ridge in the national forest, to inquire about available property in the area. Shortly after ac-

Architect Robert Attree rebuilt a hilltop Prairie-style residence in Montecito, California. "We took the roof off and reframed it, keeping the structural elements," he says. LEFT: The library terrace features a Frank Lloyd Wright–inspired gray-blue-bottom pond.

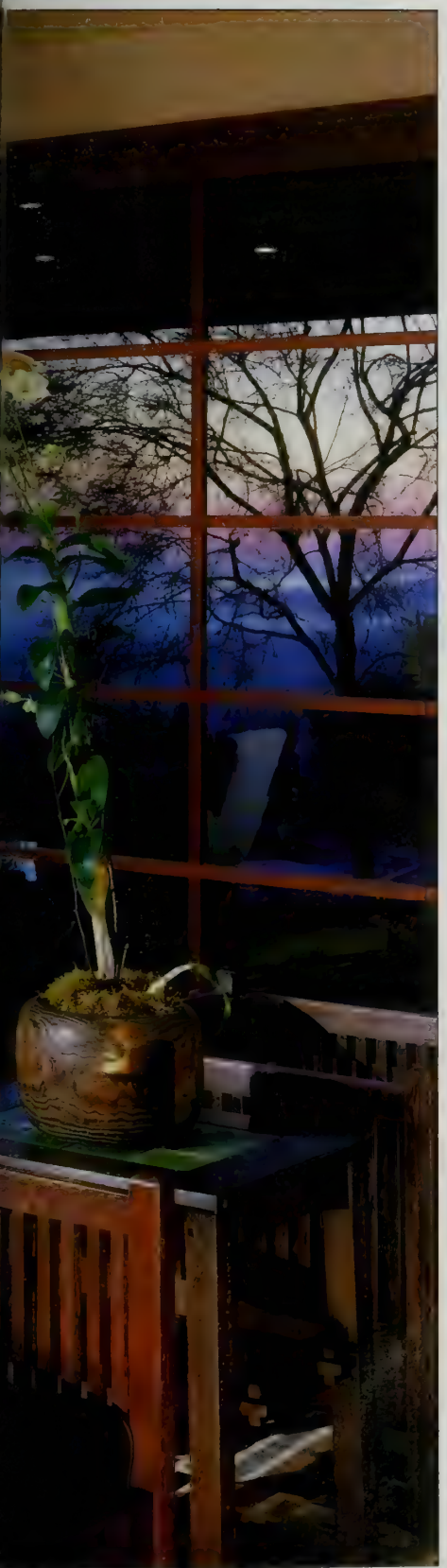
ABOVE: "The house is very much a product of what was going to go in it," says Attree. In the entrance gallery, sunshine pours through a copper-bound skylight and accents a collection of circa 1830 George Catlin Indian prints. The circa 1905 slat-back settle is by Gustav Stickley.

A milk-can lamp by Dirk van Erp sheds soft light on upholstered chairs, from Donghia, in the living room. The painting, *Mountain Men Defending a River Crossing*, and sculpture, *The Rattlesnake*, are by Frederic Remington. A table and slat chairs by Gustav Stickley are at right.

"The changing pitch and large overhangs of the pagoda-style roofs make it look as if they're floating," says Attree. "That's very Japanese."



BELOW: Wright's influence continues in the dining room, which has a mahogany table designed by the architect. The mahogany-and-leather chairs are by Gustav Stickley. The painting of Carmel Mission, at right, is by Francis Maccomas. Tiffany Studios produced the floor lamp.





quiring the ten-acre parcel he'd seen from the ridge that day, he secured an adjacent twenty-two acres, in order to maintain the untrammeled view of the Santa Barbara harbor and the Channel Islands.

"It was clear to us from the start that the buildings were beautifully sited," says Robert Attree, the project's architect and interior designer. "We were lucky, too, that the client wasn't interested in adding square footage. What he wanted was to bring back the essence of the house and to upgrade all the materials. So we went down to the frame and began again."

The owner, schooled in contemporary building styles and early-twentieth-century American furniture and objects, was an integral part of the team with Attree and Ramsey. From the outset, in the spirit of Wright, the three sought to establish fluidity among landscape, architecture and furnishings. As the main house was stripped to its studs, the land around it was renewed. Native live oaks and pepper and olive trees had become a jungle so dense that it required six months of pruning. On the mountain side of the property, an uprooted weeping willow loomed near a buried pond. And only a pool from a Thomas Church–designed garden remained on the ocean side.

The site had its downside—literally. "If you stepped through the windows of the master bedroom, you'd fall right off the hill's edge," recalls Attree. "You could barely walk around the perimeter of the house."

The first priority was to do extensive terracing. "By creating a series of outdoor





rooms, we more than doubled the usable space," says Ramsey. A broad deck appends the master suite. An entrance court and a library patio with a stone reflecting pool exist where there once were wild grass and chickens. Because the paving would register as a dominant visual presence, materials had to be harmonious as well as unique. So piece by piece, and with exacting, painterly care, Ramsey and Attree installed variegated Arkansas stone, rich with iron ore.

While classic Prairie style houses are generally single structures with flanking wings, the mountainous terrain demanded a completely different layout: separate buildings that climbed the hill with a collectively articulated roofline. A charming tea house with a Zen garden is nestled just beyond the oak grove. The guesthouse stands high on a knoll.

"The changing pitch and large overhangs of the pagoda-style roofs make it look as if they're floating," says Attree. "That's very Japanese and, of course, reminiscent of Wright." Again, conventional materials would not do. "We located the perfect Chinese slate with a great range of color," says Ramsey. "It has the greens of chaparral in the sun and shade and the blues of the changing sky."

The colors of the plants are also deceptively subtle. "There are at least six microclimates on the property, but essentially, it's a Mediterranean climate," Ramsey explains. "And what could be more common in Santa Barbara than a Mediterranean garden?" Ramsey experimented with plants from Australia, Chile, Mexico and South Africa. "With a very special house," he says, "you must have plants that surprise you."

From the start the client, a collector of museum-quality furniture and folk art, visualized a minimalist interior with pieces primarily from the first decade of the twentieth century. His collection of Wright furniture includes slate and mahogany tables, a 1904 armchair from the Francis W. Little house in Peoria, Illinois, and what may be the last pair of copper weed vases in private hands. There's also an array of pieces designed by Wright's contemporaries: Greene and Greene, Bernard Maybeck and Gustav Stickley. Every-

OPPOSITE: "The owner has a premier decoy collection," says Attree. Circa 1920 Canada geese decoys rest beneath Frank Weston Benson's 1934 *Canada Geese in Landscape* in the library. Wright designed the low table and the armchair. The slat prairie settle is by L. & J. G. Stickley.

ABOVE: "We wanted materials to be symbiotic so the furniture would sit beautifully," Attree explains. An inlaid shoefoot armchair and a cube settle, foreground, by Gustav Stickley lend a feeling of harmony to the master bedoom. Thomas Macglynn's *Sycamore Trees* hangs at right.





LEFT: "Most of the plants have been selectively and privately grown for me," says landscape designer Donald Ramsey. "They're not available here." Mexican paloverde trees stand near the swimming pool. *Leucadendron galpinii*, an Australian shrub, climbs up the chimney.



thing that isn't new is original, from the Navajo eyedazzlers to the green Shaker apothecary chest; there are no reproductions. What do an architect and a landscape designer do to balance the fine quality of such furnishings? "One attempts perfection," says Attree, laughing.

When Frank Lloyd Wright championed the "truly simple" over the "senselessly ornate," he was careful to avoid what he called the "plain as a barn door." Materials make the difference. In this house, every last inch of the floor—guesthouse included—has been laid with the most lustrous and buttery of maples. Some of the moldings and cabinetry are made from the richest Honduras mahogany. Baths feature Jerusalem limestone and gleaming pewter basins and, in one case, a vanity so thoroughly Arts and Crafts that Ramsey calls it "made by Frank Lloyd Attree."

But with all of the luxe comes a sense of utility. The owner insisted that the original façade of railroad-bridge planking be reinstalled (but not before being sandblasted and oiled). The Stickley slat settles and Wright chairs are actually meant to be sat on. Even the centerpiece of the collection, late-nineteenth- and early-twentieth-century decoys perched on mounts in the faux-parchment-lined library (later named the duck room), are functional. "They may combine painting and sculpture, they may have incredible form, and they may even be one of the earliest forms of American folk art, but they were once working decoys," says the owner. "And, you know, decoys were in fact a form of deception. They were used as enticement." As if one might ever have to be lured there. □

ABOVE: The swimming pool, from the terrace. The landscape was designed to create a sense of infinity, as the land falls away to a view of the Santa Barbara harbor and the Channel Islands. "This place is one where you can just sit and wipe your mental slate clean," says Ramsey.



Connecticut Collaboration

DISCIPLINED ELEGANCE DEFINES A GREENWICH COLONIAL



OPPOSITE: Architect Oliver Cope and interior designer Mica Ertegun worked closely with Warren and Allison Kanders to transform the couple's house on Long Island Sound. The original façade was extended and Tuscan columns installed. Windows are by Marvin.

Architecture by Oliver Cope, AIA
Interior Design by MAC II
Text by Judith Thurman
Photography by Durston Saylor

The renovation, which Cope calls "meticulous and detailed," included rebuilding half the structure. ABOVE: In the entrance hall, a 1940 French table holds a 1985 bronze by Henri Laurens. The limestone floor tiles were painted to resemble sandstone. Sotheby's Irish mirror.

Family planning usually proceeds according to the schedule outlined in the old ditty: First comes love, then comes marriage, then comes the lady with the baby carriage. Nothing about major real estate. Warren Kanders had his own sense of priorities. He was young and single—a private investor who loved to travel—when he bought a venerable estate on twenty acres in Greenwich, overlooking Long Island Sound. True, it didn't have the look of a bachelor pad, and when he showed it to Allison, the woman in his life, they shared a vision of two children cavorting on its lawns. But did they rush to consult a wedding planner? No, they hired an architect, New York–based Oliver Cope, and an interior designer, Mica Ertegun, of MAC II. The marriage and carriage would succeed each other in due course, well after the groundbreaking.

"We thought you *were* engaged!" exclaimed the MAC II team, which included project directors Mica Duffy and David Barritt, when the couple returned from a trip to London and announced their betrothal. In a sense, however, it was the house rather than the ring that had sealed their commitment—with the



A 1934 Raoul Dufy work highlights the living room. The Diego Giacometti low table is from Sotheby's. The circa 1890 French stool is from Lee Calicchio. Brunschwig & Fils sofa fabric. Niermann Weeks drapery lining. Fire screen and tools from Danny Alessandro. Darius rug.



Ertegun chose a neutral palette for the dining room, as elsewhere. The Irish table, made for a Dublin children's hospital, and the 18th-century Scandinavian chandelier, from the Château de Groussay, are from Sotheby's. Baccarat clear goblets. Brunschwig & Fils chair toile.



promise of "an informal but civilized family life," as Ertegun puts it, "in a sophisticated but airy country place without clutter or affectation, furnished with an eclectic mix of comfortable contemporary pieces and exceptional antiques."

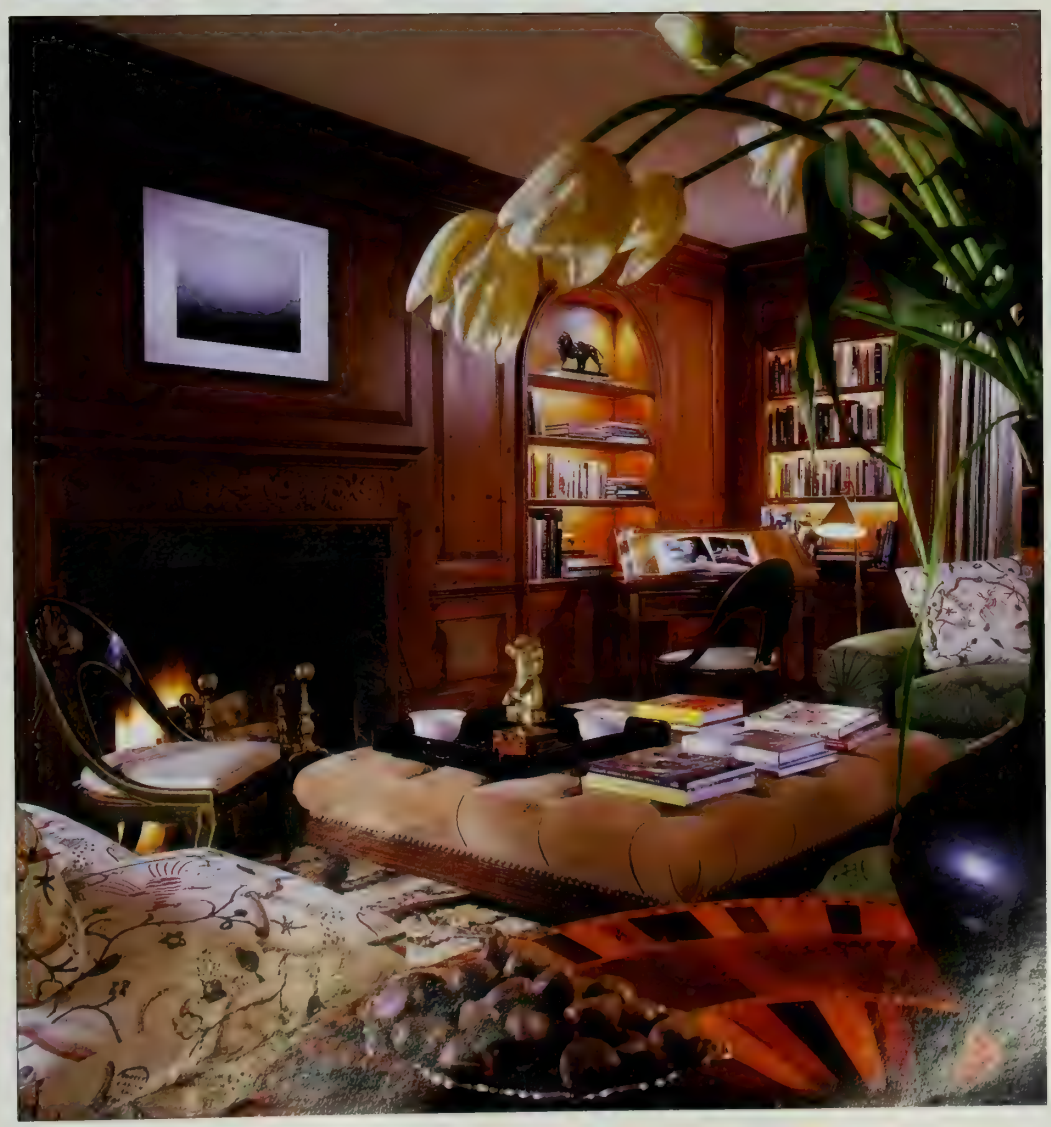
Seen from afar, the 1920s estate gives the impression of sprawling, Colonial grandeur. "That's deceptive," says Allison Kanders. "It isn't one of those suburban McMansions of forty thousand square feet. The scale of the rooms is intimate and gracious, which was important to us. We weren't interested in gated salons off-limits to the children. We love the porches Oliver added, and the seamless sense of continuity between indoor and outdoor spaces."

The principle of "seamlessness" between styles and periods also distinguishes the décor, and Ertegun's work in general. As one listens to the designer—who was born and educated in Romania and spent a great deal of time in France and Switzerland—describe her aesthetic, one can't help but note its resemblance to her accent: worldly, personal, syncretic, confident without brashness, rich without ostentation, decorous but not conventional, a complex distillation.

The house, however, wasn't as hard to label: *wreck* covered most of the bases. The quality of the interiors, remembers Cope, was "ersatz," and the grounds, despite magnificent centennial plantings and a sweeping water view, had been much neglected. When the architect began probing the structure, he opened "a Pandora's box" of rude surprises, according to Allison Kanders. They discovered, quite literally, that they had a sunken living room: It had no foundation. "Having jacked up the



"Working in a vacuum is not my ideal," says Ertegun (left). "It's more fun to collaborate with clients who bring their own ideas to the table."



BELOW: In the library, a 1990 photograph by Hiroshi Sugimoto is set against original pine paneling. The circa 1860 Portuguese specimen-inlaid table, foreground, is from Bernd Goeckler Antiques. The Louis XVI library table is from Christie's. Andirons from Danny Alessandro.



Cope reconfigured a series of small service rooms to create a spacious kitchen, whose white cabinetry is countered by antique terra-cotta-tile floors. Most family meals are taken there. "It's the heart and soul of the house," says Allison Kanders. Plaid from Brunschwig & Fils.

floor," Ertegun says wryly, "we were quite relieved not to find any bodies."

Warren Kanders, nicknamed the Inspector by his design team and much appreciated by them for his grasp of technical detail, had studied with Peter Eisenman at the Institute for Architecture and Urban Studies in New York. He didn't flinch at the prospect of a gut reconstruction. "Our choice was to knock the house down and build from scratch or renovate. We actually did both: knocked down a third and rebuilt a half, retaining the core."

The boiserie in the library—elegant paneling of old pine—was "the only original feature left untouched," says Ertegun. In addition to a major overhaul of every system and surface, Cope, working with project architect Olivia Rowan, reconfigured the floor plan, raised ceilings on the second story, replaced windows to make the most of the splendid shore light, upgraded the spindly facade with a classical Tuscan colonnade and added the porches, a solarium, a stone-columned pergola and a handsome mudroom whose painted woodwork and aus-





"Mica has a lucid, disciplined yet casual elegance," says Warren Kanders (left, with Allison and William). The painting is by Cynthia Knott.

BELOW: The bar contains comfortable pieces, including Austrian Biedermeier chairs. The Jean Pascaud sconce is circa 1937. Made in the style of Jules Leleu, the circa 1926 circular tables are from Ritter Antik. Warren Kanders uses the screen porch as his "smoking room."



tere symmetries pay homage to the Arts and Crafts Movement. "I felt that this family entrance, used every day, should be a first-class space in its own right," the architect explains. "I like to vary the idiom of the detailing from room to room, relating old and new, so that the house seems to have evolved over time."

Cope also eliminated a decrepit service annex—"a gloomy warren of pantries and servants' quarters"—and replaced it with a rationally luxurious family wing anchored by a luminous modern kitchen floored in antique terra-cotta. The palette there, as elsewhere, is northern European in its restraint. Tones of ivory, fruitwood, flax, biscuit and pearl are occasionally deepened—as in the dining room, where the walls are kraft-paper brown—or relieved, as in the living room, by strokes of ebony and Chinese coral. But neither designer nor clients favored strong doses of color and pattern. "One tires too easily of them," comments Ertegun. "Our approach is always clean and unfussy," adds project director Duffy. "We don't like anything jarring. Overdecoration shortens a room's life span."

The project took nearly four years—"considerably more time than any of us had anticipated," Ertegun admits. "But we had an easy understanding with the Kanderses from the beginning. She's what I would call a 'dresser,' classically put together in a very young way. They're both well traveled, with a keen eye and an urbane sen-



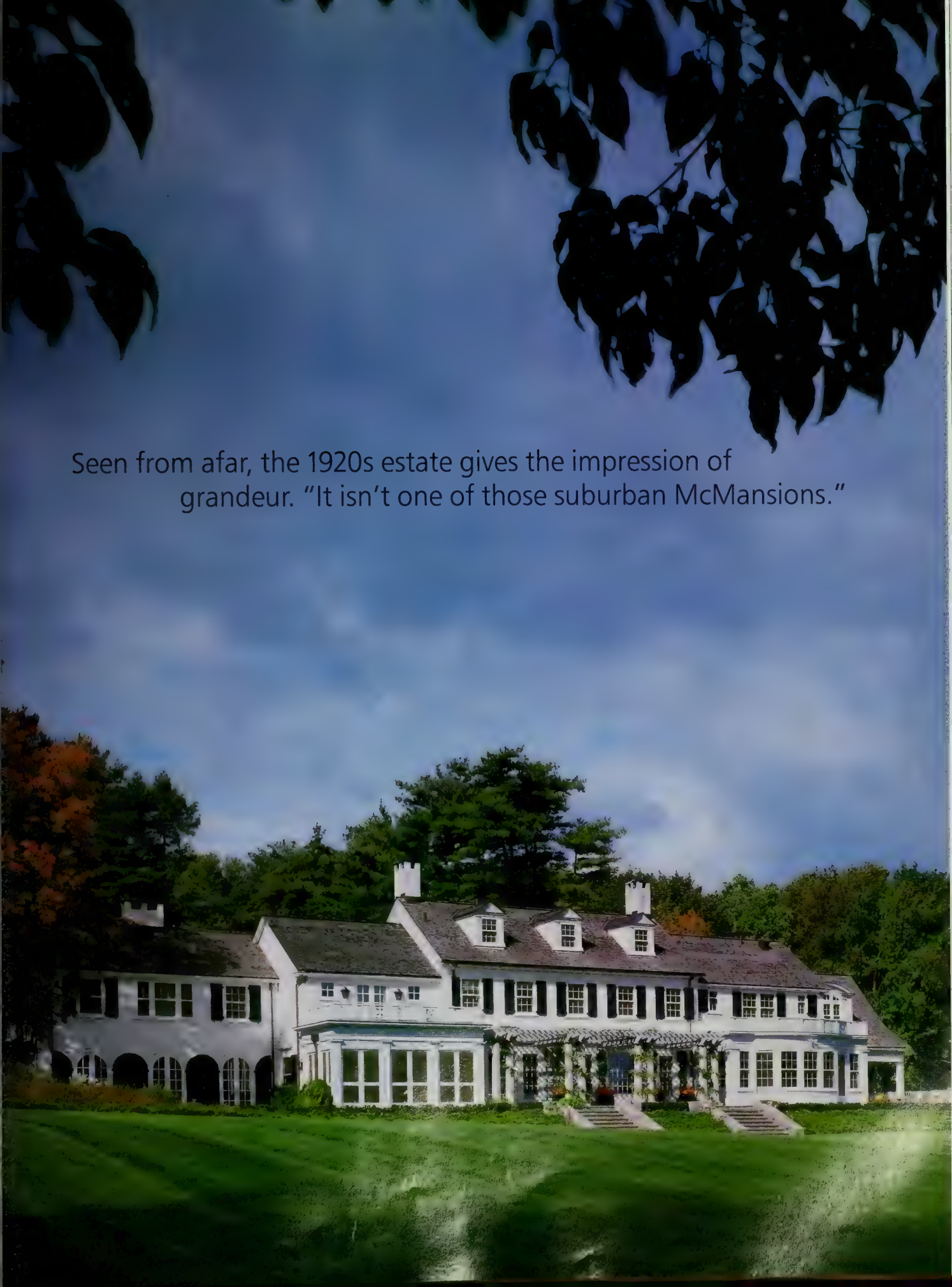
sibility. We did a considerable amount of shopping for them abroad and at auction, including the sale of furnishings from Charles de Beistegui's Château de Groussay, where we bought the remarkable eighteenth-century Scandinavian chandelier in the dining room." Almost as rare is the round Irish mahogany dining table purchased in London—one of the couple's favorite pieces. "Very few designers have an eye for furniture and art as unerring as Mica's," Warren Kanders notes.

Ertegun is herself the quintessential "dresser." Her style is disciplined yet arresting. So is her approach to upholstery. As Duffy puts it: "The English country house look—chintz slipcovers a size too large—is not Mica's thing." The curved sofa in the living room, designed to fit the bow window, is covered in ocher-and-red toile. For a pair of Austrian Biedermeier walnut chairs in the bar, a room illuminated by circa 1937 sconces by Jean Pascaud, Ertegun chose an oyster-gray silk velvet. A chair and ottoman in the master suite's sitting room are covered in a delft-blue fabric, and the windows are draped in bone-colored silk challis with an embroidered border.

By temperament, the Kanderses are parents first, collectors second and museum guards not at all. Their approach to life is *laissez toucher*. They both proudly describe their house as "cozy." It is charming to think of their two little boys—an infant and a toddler—wheeling through these polished rooms, snuggling into the Empire, Biedermeier, Déco, Adam, Regency, Georgian, Louis XVI and modernist furniture and experiencing its texture as a deluxe extension of *Pat the Bunny*. □

ABOVE: The master bedroom, which Ertegun describes as "peaceful, intimate and sunny," overlooks the garden. A Regency penwork tilt-top table is joined by George III gilt-wood open-arm chairs. "Mica knows everything about furniture and placement," says Warren Kanders.

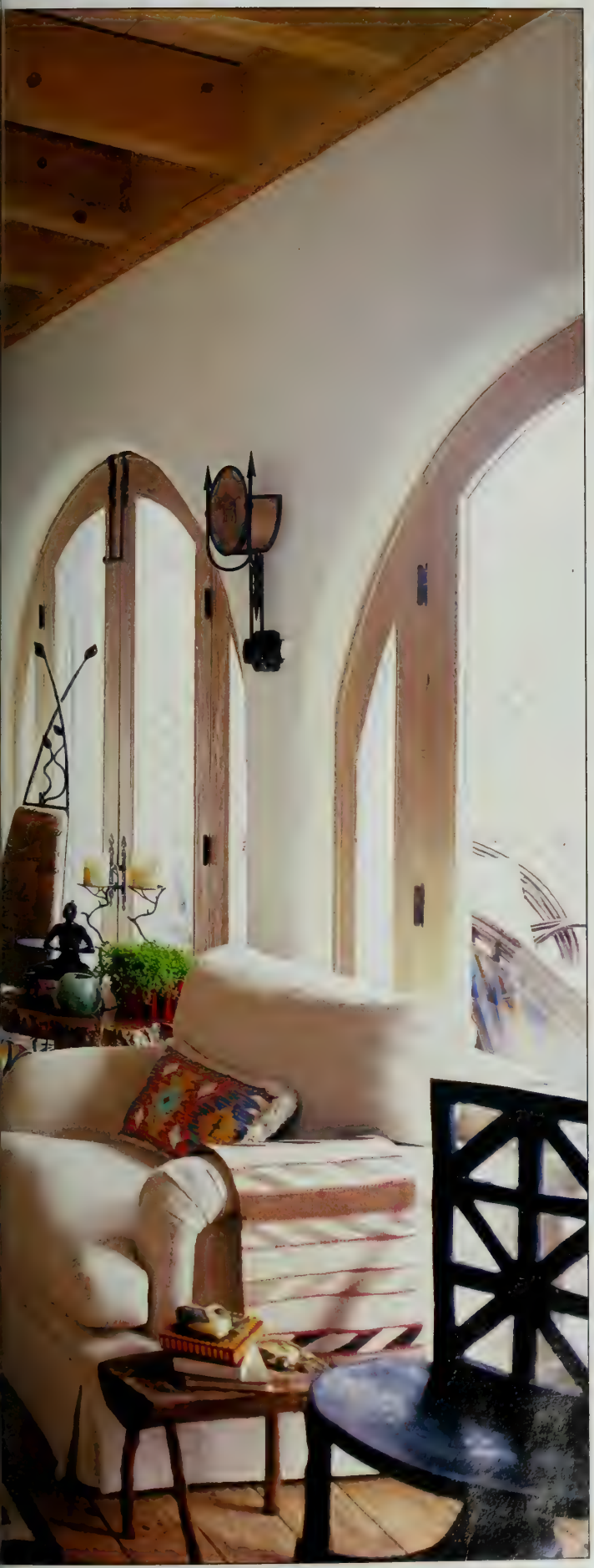
OPPOSITE: Landscape architects Peter Cummin and Claudia Levy, of Cummin Associates, reworked the grounds and regraded the land near the rear of the house to create a space for entertaining. Cope positioned the pergola between the screen porch and the breakfast room.



Seen from afar, the 1920s estate gives the impression of grandeur. "It isn't one of those suburban McMansions."



"I always try to stop here on my way to Mexico," Isabel Goldsmith (opposite) says of her hillside pied-à-terre in Los Angeles. Native American artifacts and pottery fill the living room. J. Robert Scott silk on Randolph & Hein sofa and chair. Mansour Navajo rug on floor.



Spirit of the West

ISABEL GOLDSMITH'S HILLSIDE RETREAT ABOVE LOS ANGELES



Daughter of British financier Sir James Goldsmith, granddaughter of the duchess of Durcal, granddaughter of the man known as the Bolivian Tin King—Isabel Goldsmith would seem to face more than the usual hurdles in establishing a name for herself. But she has prevailed. In the 1980s she acquired some fifteen hundred acres along the Mexican riviera from her grandfather, Antenor Patiño. Patiño, who conceived the glossy Manzanillo resort Las Hadas, had earmarked the property for a golf course and miles of condominiums, but Goldsmith had other plans.

Inspired by the unspoiled beauty of the area, she has retained it as an ecological preserve and ultraprivate retreat. Las Alamandas accommodates just fourteen couples in pastel-hued villas nestled under coconut palms overlooking the Pacific Ocean. It's the kind of place where the loudest sounds come from booby birds and where white

Interior Design by Tomar-Lampert Associates
Text by Peter Haldeman/Photography by Tim Street-Porter



"Don't show me any English or French furniture. I want to come to the U.S., and I want to be a cowgirl."

LEFT: Designers Stephen Tomar and Stuart Lampert added a semicircular staircase to the living area to divide it from the dining area. "This created a nice symmetrical space as well as a spacious niche for displaying Isabel's collectibles," says Tomar. The 1940s oil depicts a Mexican farmer.

BELOW: The designers custom-built a rustic alderwood server for the dining area. "The kitchen is a half level up, so we wanted a way to serve food without having to go up and down the steps each time," says Lampert. A set of Central American wedding boxes is at right.

shirted waiters serve tequila bonbons to guests like Brad Pitt and Jennifer Aniston.

Goldsmith herself spends two or three months a year in Mexico—and she has long interrupted the arduous trips between London and Las Alamandas with stopovers in Los Angeles. For a while she rented houses there. "Then one day I was at a dinner party high up in the hills," she recalls. "I was told by a real estate agent that the house next door was on the market. It was just a charming pied-à-terre with a view that completely seduced me." The residence, a humble cantilevered affair at the end of a long snaking road, enjoyed a postcard perspective: mountains and sky and—on a clear day—an Oz-like cityscape.

After acquiring the place, Goldsmith engaged Los Angeles–based interior designer Stephen Tomar and his partner, Stuart Lampert, of Tomar-Lampert Associates, to put it to rights. Before they could get very far, Tomar discovered that the house, a 1950s quasi-Mediterranean, had been built without permits. "We got up there with the inspector, and he said, 'Something's wrong. This carport shouldn't exist, and the street's supposed to run through the house,'" he recounts. The designer spent months installing new caisson piles, rebuilding the view-intensive deck and otherwise bringing the place up to code.

The strategy for the interiors was to rusticate. "I like the log look," says Goldsmith. "Since I didn't have a cabin in Montana, I decided I'd have one here." Pine beams went up on the ceiling; hand-honed planks went down on the floors; split lodgepoles went over the cabinetry. At Goldsmith's suggestion, a river-rock mantel replaced the old stucco fire surround, and the





"In the living spaces, we wanted to achieve the feeling of an old mill or a granary," says Tomar. "We replaced the standard 1950s doors with large arches." *The Plain Sky*, 1995, by Cliff Vonen hangs in the dining area. Ralph Lauren tableware and placemats.



arched windows and doors were outfitted with rusted iron hardware. "We wanted something that looked like it could have been here for a hundred years or more," says Tomar. "A barn, a granary, an old mill."

At the same time, they did not stint on modern niceties. The technology is state-of-the-art: The lodgepole built-ins hold a sophisticated entertainment center, and the click of a remote-control device unfurls a canvas awning over the deck or lowers security shutters over the windows. A delicate strié refines the soft colors on the walls, and the overstuffed sofas that Tomar and Lampert custom-made for the space might be considered overindulgent.

The furnishings are homey without being corny. Explains Tomar: "Ralph said, 'Don't show me any English or French furniture. I have all that in Europe. I want to come to the U.S., and I want to be a cowgirl.' But we didn't want to hit her on the head. We didn't want cowboy hats and hanging animal heads." A few country pieces suffice: a suite of willow furniture on the deck; a reproduction quilting table for dining; a distressed server to link the dining area and the kitchen just above it; a bed dressed in suede and silver stars. Thomas Molesworth's sculptural light fixtures brighten the walls, and Navajo rugs warm the floors.

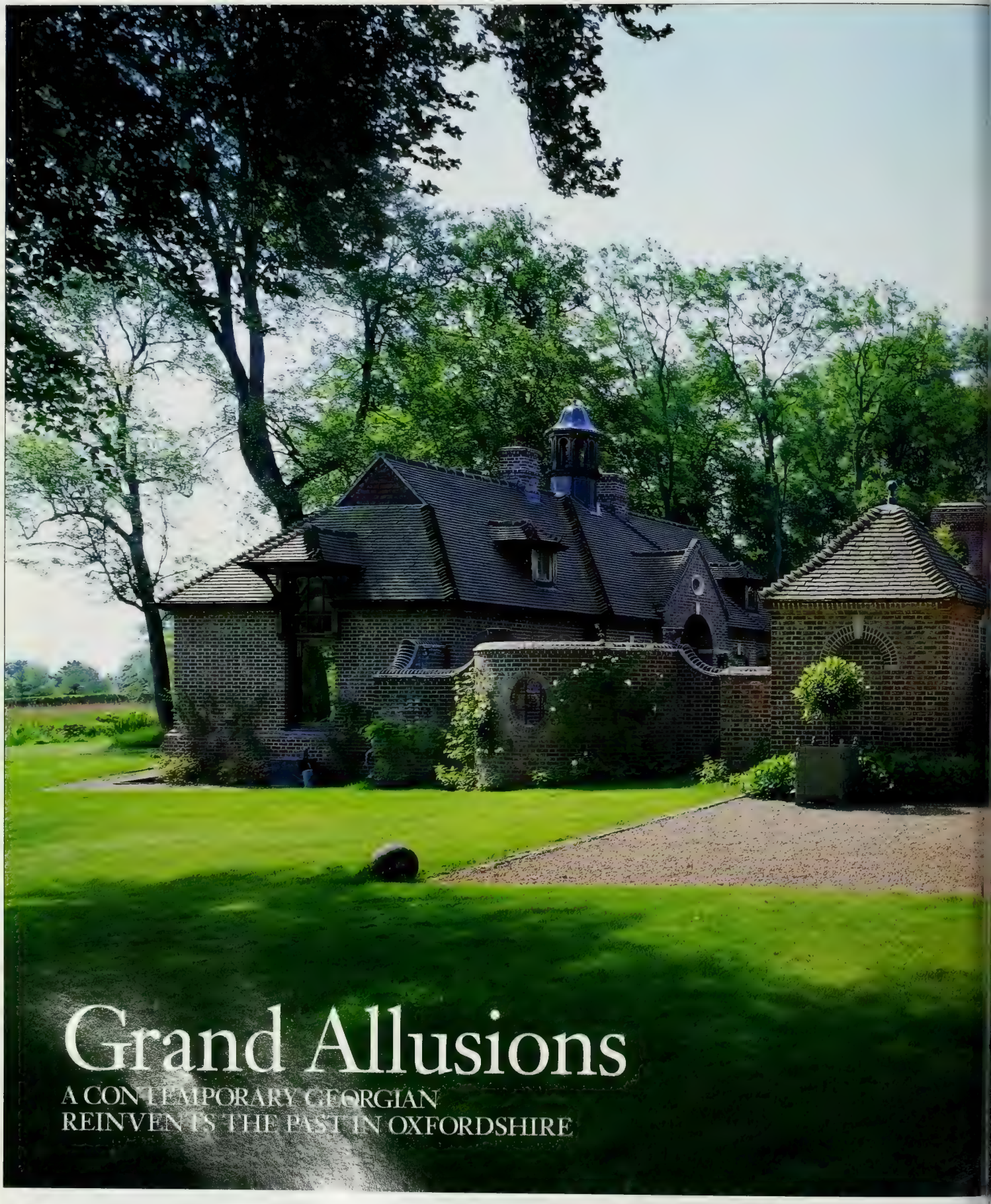
The master bed is placed "in an unorthodox position to take full advantage of the view," Tomar points out. Bronze lamps, from Rituals, illuminate the suede headboard, which is studded with silver stars. Ralph Lauren pillows and bedcovering; Pratesi cashmere throw.



"The rear terrace runs the entire length of the house," says Tomar. Willow furniture and Navajo blankets from Goldsmith's collection give it "a southwestern feel." The awning can be lowered when the sun reaches its peak to provide a shady spot for reading.

Visitors are greeted in the entrance hall by an old leather saddle that Goldsmith picked up on her travels, and every corner of her aerie reveals the spoils of her stateside collecting. "It's all just a very flavorful 1940s Mexican or western selection," she says. "I'd put in more if the place were bigger." More, that is, western bronzes, Navajo beadwork, Zuni pots, Central American wedding boxes, Mexican serapes and decorative pottery. There are also numerous paintings scavenged at flea markets.

She comes out a few times a year for a week at a stretch. "It's a pit stop," she says. "If I'm in Mexico for two months, it's like coming to town from the country. My alternative would be to go to Mexico City, but I prefer the Los Angeles climate." When she's not hitting the flea markets or other regional venues, such as the Autry Museum of Western Heritage, Goldsmith is most likely squirreled away in her hilltop hideout. The quilting table can handle small dinner parties, and a spare bedroom is given over to a huge desk, where she catches up on Las Alamandas paperwork. The house brims with books and magazines, and there's always the view to soak up—or not. "It's just a good place to unwind," Isabel Goldsmith says. "Very nice, very pretty, very seductive." □



Grand Allusions

A CONTEMPORARY GEORGIAN REINVENTS THE PAST IN OXFORDSHIRE

Architecture by Zambelli Friend/Interior Design by Nicholas Haslam
Text by Elizabeth Lambert/Photography by Andrew Twort



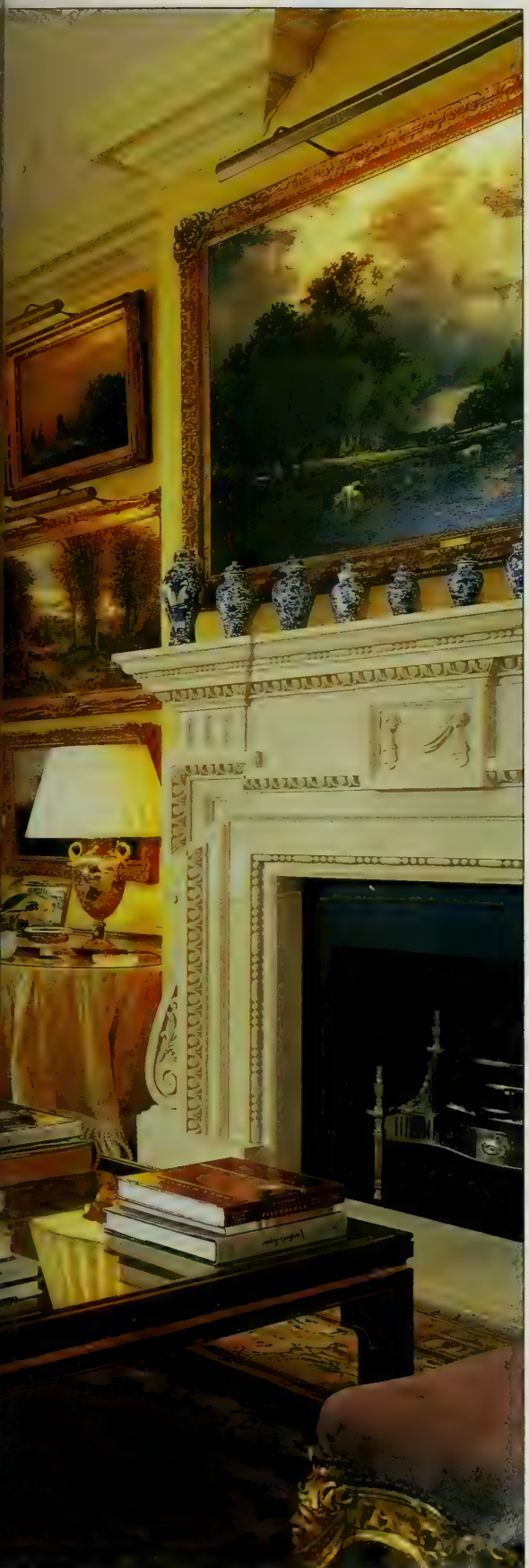
"We've created from scratch a house that appears to have been on the site for centuries," says interior designer Nicholas Haslam, who collaborated on the Georgian-style residence in Oxfordshire, England, with architect Marc Zambelli. Weathered-looking brick plays up the illusion of age.

"The ceiling's plasterwork and the Chinese broken valances in the drawing room are simplifications of details at Claydon House in Buckinghamshire," Haslam points out. The colors in the Savonnerie carpet informed his choice of the pink, blue and yellow palette.



BELOW: Haslam combined 18th-century-style English and French architectural elements in the entrance hall, which has a sweeping staircase.

BOTTOM: "I designed the dining room as if it were a library," explains Haslam, who integrated bookshelves into the Palladian window, at left.







Historic restoration is boring," says English designer Nicholas Haslam. "Why dither about red or green damask when prune would be better? Why fuss about scale when exaggeration is what you notice? Think of a diamond ring: It's the big rocks that catch your eye; forget the chips on the side. I'm a great believer in full-blown decoration."

All Haslam interiors give the traditional an energetic jolt of baroque and modern, but for this project it was particularly appropriate to make free with the centuries. A house that hides at the edge of ancient beech woods in Oxfordshire may seem to be very old, but it has just been built.

"I suppose I could have bought an old house in the first place," says the client, "but designing a new one gave me the fun of thinking through every detail. I love old buildings. I dream about them; I always have a tape measure and a camera in my pocket so I can record their features."

He had been photograph-

"I envisioned a romantic and magical country house," says the resident. Panels from 18th-century screens flank a 19th-century still life over the morning room's fireplace; the chimneypiece was carved out of stone from Bath. A pair of canework bergères face the Victorian stool.



BELOW: A room in Haslam's parents' Great Hundridge Manor inspired him to fashion a 17th-century-style "cabinet" for intimate dining.

BOTTOM: The designer turned to German Rococo furniture for the contours of the master bedroom's lambrequins. The mirrors are Italian.







ing and measuring architectural details for decades. He had also been collecting them. Wrought iron gates, cobblestones from London's docklands, a carved stone chimneypiece—all the things that were too good to pass up he had stashed in a warehouse, awaiting the house he would construct for them.

Meanwhile, the house's configuration formed in his mind. It would look like an eighteenth-century residence with additions on either side, as though later generations had commissioned Sir Edwin Lutyens to extend it. That was, after all, exactly what had happened to so many houses.

Architect Marc Zambelli, of the firm Zambelli Friend, gave shape to his dream, and together they took great care with the details. "The brickwork was an example of that," says Zambelli. "We wanted a soft color, nothing that would shout that it was new. We began with samples, went to see buildings done with those bricks to judge them in a large expanse, then had prototype panels made up with mortars of different colors and textures."

They went to quarries near Bath to choose stone for windowsills and to meet Mel Morris-Jones, who was asked to carve two chimneypieces.



The pavilion room, decorated with murals of pastoral scenes, is "a tented chinoiserie bridge over a sepia landscape," notes Haslam. The gallery linking the main house to the pool has a limestone floor bordered with pebbles, which underscore the indoor-outdoor atmosphere.





They visited the back streets of London to see plasterers sculpting molds and ironworkers making the wrought iron railings for the staircase.

There are good craftspeople in England today; anything the client didn't have in his warehouse, they could have made. "For the interiors, Nicky and I would spread out books on a big table and get excited about all the houses we admired," recalls the client. "Pediments, chimneypieces, ceilings—we were like little boys choosing sweets, saying, 'I'd like one of these and two of those, please.'"

Haslam's design for the entrance hall is based on Wil-

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TOP: "I wanted to achieve a feeling of space and airiness to avoid claustrophobic gloom," Haslam says of the cavernous indoor pool area.

ABOVE: "A rill was a favorite device of Sir Edwin Lutyens's," says David Stevens, who planted the meditative garden outside the owner's study.





The Collecting Impulse

FORMER U.S. AMBASSADOR DONALD BLINKEN'S MODERN MASTERPIECES IN NEW YORK

Text by Steven Text by Steven M. L. Aronson/Photography by Durston Saylor

It is the Rothkos, beyond anything, that everything here stands in relation to: With their luminous surfaces and inward-drawing depths, their own ways and planes of being, they possess—more than authority—a kind of celestial certitude. "We needed a big room for those pictures, a living room that had real scale," says Donald M. Blinken, a founding partner of the investment banking firm Warburg Pincus, the longest-serving board chairman of the sixty-four-campus-strong State University of New York, the United States ambassador to Hungary from 1994 to 1998 and currently the secretary general of the World Federation of United Nations Associations.

Blinken is alluding to the three majestic oils—*Blue Over Orange*, *Red Over Three Browns* and *117*—that he chose himself (along with a small oil, *Three Reds*, and an untitled watercolor) during visits to Mark Rothko's West Sixtieth Street studio in Manhattan between 1955 and 1961. "Rothko had to feel comfortable with you, and then he'd bring out six or eight canvases," he recalls. "You were never thought of as anything so crass as the buyer; what he felt was that he was entrusting something of himself to you. And you understood that you were making a serious aesthetic commitment. When I brought the first one back to the apartment I was living in then, everything I'd been collecting, postwar French and Italian artists mostly, went dead on the wall, and I sold or gave them away."

In 1976, six years after Rothko's suicide, Donald Blinken was appointed by the New York State attorney general to head up a new board of the Mark Rothko Foundation, some of whose previous members had been found to engage in self-dealing. "The attorney general was looking for people who revered Rothko's work and were uncompromised by the scandal," he says. "What we went on to accomplish was to carefully distribute the foundation's substantial share of the estate to museums throughout the world and thereby ensure that the pictures would be accessible to the widest possible audience."

On the home front, Blinken soon found an apartment grand enough to receive his own incomparable Rothkos: the bottom half of a duplex sundered in the wake of the Great Depression. The prewar limestone-and-brick cooperative building on the river in the East Fifties was one of the last words in luxury and boasted a lobby that floored visitors and residents alike with its wealth of black marble.

John Bedenkapp, a Philip Johnson protégé, was engaged to modernize the apartment. "The deal was John would do the architecture and I would do the in-

In the living room of Donald M. and Vera Blinken's New York City apartment are Philip Guston's *Cythera*, 1957, left, Mark Rothko's *Three Reds*, 1955, center, and an untitled 1956 Rothko watercolor. The two low tables and Barcelona stools are by Mies van der Rohe.



Rothko's *Red Over Three Greens*, 1958, left, and *117*, 1961, also hang in the living room. *Female Figure*, 1955, a bronze by William Turnbull, is near the windows, which are covered with wood-and-linen panels to protect the artwork from daylight. Baccarat luster. Stark carpet.


MARK ROTHKO



teriors, which didn't sit so well with him, since he was accustomed to doing it all," says Donald Blinken's wife, Vera, a veteran of the design department of Edward Durrell Stone Architects and at the time a professional decorator with a business of her own. While she designed the furniture and attended to having it made, Bedenkapp retailored the apartment with the paintings in mind. Three of the Rothko oils proved too big in their framed state to make it into even the freight elevator and had to be taken off their stretchers and rolled onto huge cardboard tubes—Donald Blinken himself rode with them in the art mover's truck, along with the conservator at the Rothko Foundation, who would supervise their restretching in the living room.

Five years later a duplex apartment affording twice as much space became available a few floors up. "We loved the winding staircase, which was steel with wrought iron fleurs-de-lis," Vera Blinken says, "and when I saw that there was no paneling and only crown moldings—in other words, nothing fancy—I knew it would all work beautifully with a contemporary aesthetic." There and then she determined for simplicity's sake to

ABOVE: The Blinkens in the library. The painting is Willem de Kooning's *Black & White—Rome T*, 1959. RIGHT: In the dining room are, left to right, Guston's *Painters Table*, 1973, and Jack Tworkov's *Blue Cradle*, 1956, and *Transverse*, 1957–58. Baccarat lusters and stemware. Tiffany's silver. Herend porcelain. Newel Art Galleries chairs.





paint the apartment's original paneled doors to match the chosen wall color and for symmetry's sake to demolish the plaster column at one end of the living room; she saw, too, that it would make decorative sense to endow the dining and living rooms with overdoors inspired by the building's original Déco lobby.

"So we moved upstairs," she recounts. "By now John Bedenkapp had died—I like to think *he* moved upstairs, too. But since Donald and I like what we like, we tried to reproduce the structure of our old place exactly, insofar as that was humanly possible." The effect of this changing-but-not-changing apartments was so uncanny that the first time the Blinkens entertained in their new duplex, one of the guests said in dead seriousness, "I see you've added a staircase since I was last here."

For the background color of the old apartment, Donald Blinken had prescribed "absolutely not white." As his wife explains, "Our house in East Hampton was white—very white—and virtually every art gallery and contemporary museum was white. Donald and I together selected a light gray. But for the new apartment we wanted something that was warmer but that wouldn't," she stresses, "smother our art." Interior designer Stephen Stempler, a colleague from Vera Blinken's Edward Durrell Stone days who had remained her "aesthetic litmus test," came up with the winning color, something north of ivory and south of magnolia, and in the end it was used everywhere, with the exception of the bedroom. Vera Blinken chose the solid oatmeal wall-to-wall and had it laid down throughout—"We're very consistent," she smiles.

The floor of the entrance hall is decidedly high style—black-granite square tiles installed on the diagonal. "The diagonal was John; he was very much in the details," Vera Blinken acknowledges. Here in all its height and glory is the flag that every ambassador is presented with when his tour is over.

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"The idea was to have good, simple [illegible] and great art—to create a background for pictures but not have a look like a museum. No white walls or white furniture," Vera Blinken says. "We wanted something warmer." ABOVE: The library. Brunschwig & Fils green upholstery fabric. "The apartment is serene and peaceful—it's like being in a chapel," says Donald Blinken. "It makes you contemplative." RIGHT: A 1975 drawing by Guston, left, and three drawings by Tworkov are in the master bedroom. Pierre Frey headboard, bench and chaise fabrics. Stark carpet.



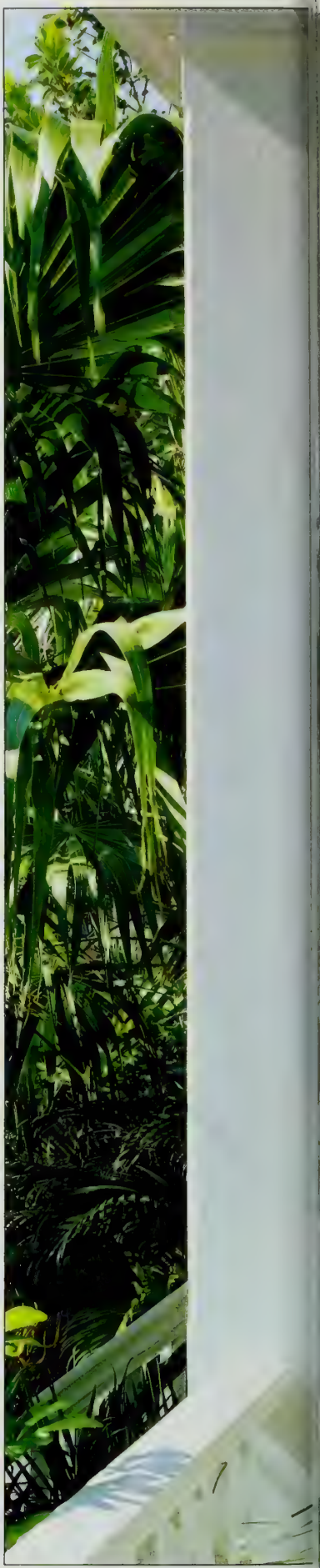
Transformation on Key West

RESTRUCTURING AN ISLAND RETREAT WITH RICH TONES AND A FEEL FOR THE TROPICS

Architecture by Thomas E. Pope/Interior Design by Thomas C. Achille, ASID
Text by Peter Haldeman/Photography by Mary E. Nichols

Key West, a three-and-a-half-mile-long island that marks the southernmost tip of the continental United States, is also one of the country's most colorful corners. Witness its physical attributes (aquamarine waters and Hawaiian-shirt foliage), its economic heritage (pirating and cigar manufacturing) and its denizens (from Harry Truman to Ernest Hemingway). Then there is the island's architecture, a singular fusion of design idioms from England and New England, the Bahamas and the Caribbean—whatever has managed to wash up on its dazzling shores.

On a choice stretch of the island, favored with the sea's cooling breezes but generally undisturbed by its harsher elements, sits a fine example of the Key West residential vernacular. Commanding an unusually spacious and private lot, the handsome white house is capped by a signature low galvanized-aluminum roof. It is introduced by one typically cozy porch and concludes with another, giving onto a serene pool and a profusion of palms, ferns and royal poinciana trees. But the house's defining feature is its lofty tower and widow's walk, modeled after those once used for sighting





"It sits on a large lot amid luxurious tropical foliage," Thomas C. Achille says of a Key West residence he renovated with architect Thomas E. Pope. BELOW: Federal-style ornamentation defines the western façade. RIGHT: Palms and ferns surround the main entrance.





Opposite: "The living room is a very indoor-outdoor space, with a bohemian feeling," Achille explains. An Audubon painting hangs above the mantel, which was added during the renovation. The rug is wool sisal. The daybed, low table and armchairs are from British Khaki.

Above: In the entrance hall, Achille mixed European and Asian elements "for a more casual way of living." A faux-bamboo cast-iron hall tree, from Evergreen Antiques, and lacquered Burmese containers offset the formal Chippendale-fret railing and Sheraton-style games table.

shipwrecks (read: sunken treasure) among the island's coral reefs. Key West's widow's walks now survey nothing more—or less—precious than neighboring widow's walks, a carpet of greenery and the luminous Atlantic.

Like most beauties, the house survived an awkward stage. "When we looked up at it from the street through the gardens, we saw this white form against that turquoise sky," recalls one of the own- rs, a tele mmunications ene who, with his partner, a for marketing executive, acquired the property four years ago. "We just stopped and said, 'Wow, this is it.' We felt our bones relaxing. We tensed up, of course, when we saw the inside."

Built in stages during the late 1980s, the residence was a discordant jumble. A main house and a guesthouse were separated by a tower and split into a "rabbit warren of very small rooms." Nevertheless, the owners recognized its potential and recruited Thomas E. Pope, a local architect, and Thomas C. Achille, an interior designer based in Los Angeles, with whom they had a long-standing association (he had redone their farm and mountain houses in Virginia as well as their one-hundred-and-ten-foot yacht).

To improve the flow of the house, Pope converted the old guesthouse into a master suite and the two-story main residence into public rooms downstairs, with guest bedrooms on the second floor. Another unifying move was the transformation of the old tower. Taking his cue from the lookouts crowning the island's historic structures, he designed a hexagonal lantern that tops the original tower and leads to the picturesque widow's walk. The reconstructed tower provided the framework for an outdoor dining pavilion on the rear terrace, while a long loggia and generous French doors help tie the space together.

"Everything on the first floor now has direct access to the pool," Achille says. "When the weather's good and the doors are all open, the house has amazing flow." An active participant in the structural overhaul, Achille designed fireplaces for the master suite and the living room, as even Key West has its share of cool nights. He added a bay window in the dining room to balance the one in the living room, on the other side of a two-story hall.

The interiors took a somewhat less conventional turn than the architecture. "The owners are not ordinary people," Achille says. "We didn't want anything typical except the architecture. So we decided that, yes, it was going to be very tropical, but whereas





"When the weather's good and the doors are all open," Achille says, "the house has amazing flow."





ABOVE: The guesthouse was joined to the main residence and converted to a master suite. An Anglo-Indian-style cane-back armchair sits near antique hand-colored botanical prints. The ottoman's fabric, from Brunschwig & Fils, is also on pillows throughout the room.

a lot of Key West houses are done in pastels—flamingo pink, lemon yellow, seafoam green—we thought, Why not put in some wonderful rich tones?" Spurred by a fabric depicting umbrella-toting African tribesmen, Achille employed a tawny palette of tans, caramels and creams, punctuated throughout with shots of magenta and set off with a crisp white trim.

The owners wanted something of a Raj look in both the colors and the furniture, so a pair of Anglo-Indian armchairs from their main residence in Virginia came in handy. "They were tucked into a hallway," Achille says. "I pointed out to my clients that the chairs were fabulous and they needed to go to Key West." Serving as a catalyst for some of the house's design concepts, the armchairs were soon joined by antique and reproduction bamboo-and-cane chairs and tables of teak and mahogany. The furniture's dark woods mingle with faded kilims and wool sisals on unstained pine floors to achieve a mood that is both casual and sophisticated. If the effect is unexpected, it is also entirely apt.

"Key West has a Cuban sensuality and a Caribbean

LEFT: The dining area, formerly the kitchen, is separated from the living room by a two-story hall. The fabric on the pair of sea-grass chairs by Ralph Lauren is from Brunschwig & Fils. The doors of the custom-made armoire are lined with Madagascar cloth from J. Robert Scott.



ABOVE: The third-floor widow's walk, an architectural element typical of Key West houses, is accessed by an interior staircase mounted to the walls of the hexagonal lantern. "The top of the tower has a magnificent three-hundred-and-sixty-degree view of the island," says Achille.

irreverence," says the former executive. "At the same time, the island has a distinctly American individualism and a clear-stated preference for charm and history that can only be European. We tried to make sure our home blended all of these elements."

Their efforts wound up just before the arrival of Hurricane Georges, the first one to blow through Key West in over thirty years. Equipped with roll-down shutters, accordion doors and a standby generator, the house came through it with flying colors. The owners settled peacefully into their retreat, and they now spend every December through May on the island, where their daily routine is considerably quieter than the pace in Virginia. "We basically live outdoors," says the entrepreneur. "Under the loggia, out by the pool, in the garden."

The pair recently purchased an adjacent property that will allow them to expand their garden with a palm grove and a ten-foot waterfall and to entertain on a larger scale. Another social venue for the clients is a new boat, to which Thomas Achille has just put the finishing touches. "It serves as a floating guesthouse and a way to take our friends out for cruises," says the entrepreneur. "We love to see their faces when they see the sunset here for the first time." □

RIGHT: "In Key West, the terrace is the primary area for entertaining outdoors," Achille says. The original structure's overhangs "had no continuity," he notes, "so we added a covered dining pavilion." Draperies block out wind and rain. The garden furniture is by Pompeii.




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ENTERTAINMENT
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A Celebration of Folk Art

A NEW MANHATTAN HOME FOR RALPH ESMERIAN'S COLLECTION

Text by Jeffrey Simpson/Photography by Billy Cunningham



Ralph Esmerian, chairman of the board for the American Folk Art Museum in New York, recently donated his private collection to the institution. More than 400 pieces, including paintings, weathervanes and textiles, go on display at the museum in December.

In 1932 there was an exhibition in New York at the dazzling and iconoclastic Museum of Modern Art, then only three years old, called "American Folk Art: The Art of the Common Man in America, 1750–1900." Unlike the Postimpressionist, Cubist, Fauvist, traditional-image-breaking paintings and sculpture previously seen at this mecca for the modern, the show was made up of primitive portraits, landscapes, pottery and painted furniture. Its contents were what would come to be known as folk art—the decorative objects and paintings made by craftspeople, who, in most cases, had not been trained as

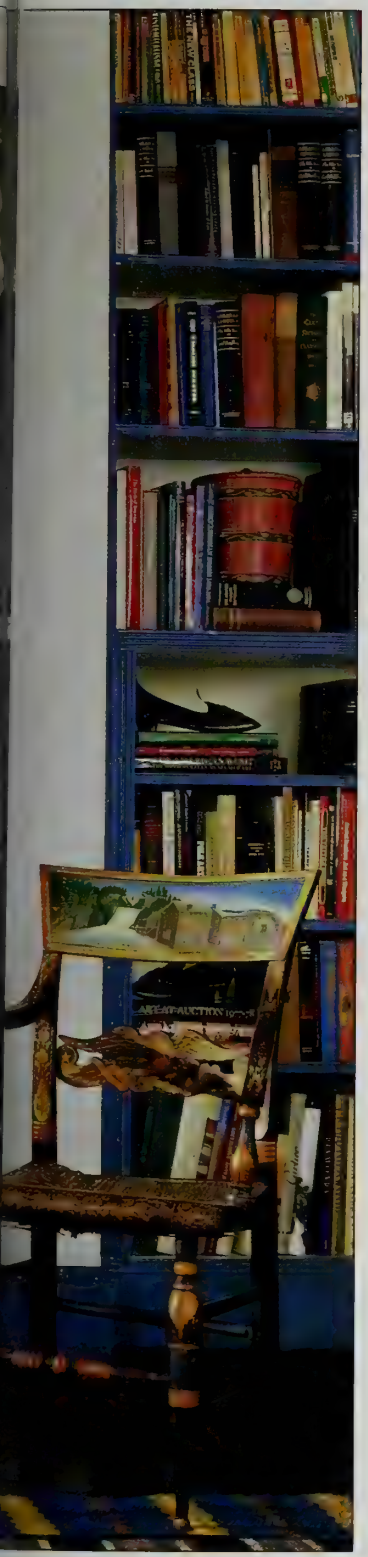
OPPOSITE: The entrance hall of Esmerian's Manhattan apartment, where he has kept the collection for over 30 years. ABOVE: In the living room, a circa 1860 Baltimore-style album quilt hangs behind a 1778 painted pine dower chest made by Johannes Kniskern.



A 19th-century painted armchair with a view of Ithaca Falls, New York, and a Pennsylvania Windsor chair flank a grain-painted mantel with a fireboard. Above it is a circa 1797 childhood portrait of Jonathan Knight, the first president of the American Medical Association.

fine artists. All but one of the several hundred pieces had been collected by Abby Aldrich Rockefeller. Wanda Corn, an art historian who specializes in American modernism, describes this exhibition as the final step in the movement of folk art "from the attic to the museum."

From the 1920s to the 1950s several collectors turned their attention to the colors, patterns, vigor and humanity of folk art. They used their collections, which often numbered in the hundreds of pieces, to establish folk art as a major part of American art history. Abby Aldrich Rockefeller's collection went to the new folk art museum bearing her name in Williamsburg, Virginia; the Electra Havemeyer Webb collection formed the core of the Shelburne Museum in Vermont; the Martha Codman Karolik and Maxim Karolik Collection was bought with





an eye to creating a department at the Museum of Fine Arts, Boston; and the Edgar William and Bernice Chrysler Garbisch Collection went to the National Gallery of Art in Washington, D.C.

Nancy Druckman, senior vice president and director of American folk art at Sotheby's in New York, says, "There was a marked shift following World War II, when the major folk art collectors began to understand the importance of what they had acquired, not in personal terms but as collections assembled for the nation."

The significance of folk art was confirmed with the establishment of the Museum of American Folk Art in New York in 1961. Now, forty years later, the chairman of the board of the newly renamed American Folk Art Museum, Ralph Esmerian, is donating his collection of more than four hundred works to the museum's new galleries, which will open in December.

The Esmerian Collection "gives new visibility and credibility to the field of folk art," says Druckman. "It's amazing to see such quality assembled in the years since the 1970s."

Gerard C. Wertkin, director of the museum, says, "The early collectors were pioneers, and as the field was just being developed, the critical eye was

ABOVE: A family mourning piece, done in watercolor and ink on silk by Ellen Ogden in 1813, is mounted over a collection of boxes and miniatures. "With smaller items you can see how skilled the maker was by looking at the proportions of the design," Esmerian says.

BELOW: The painted horse, center, has long been regarded as an icon of American folk art because of its inclusion in landmark exhibitions. *The Residence of David Twining 1785* is by Bucks County, Pennsylvania, artist Edward Hicks. Wilhelm Schimmel carved the large eagle.





OPPOSITE: The bedroom walls are lined with watercolors and textiles from New England and Pennsylvania. "These works are what America is all about—a mix of cultures," says Esmerian. *The Farwell Children*, circa 1841, is attributed to Deacon Robert Peckham.

less active. Ralph might be thought to have been at a disadvantage as a second- or third-generation collector—particularly in the area of painting—but his focus made up for it. He knew he wanted his works to go to the museum at some time, and consequently, he bought only masterworks."

In 1985 Esmerian purchased *Girl in Red Dress with Cat and Dog* by Ammi Phillips, which he immediately turned over to the custodianship of the museum. Divesting himself of that painting at an early stage was unusual for Esmerian. Most of the other major works in his collection have resided for years in his apartment.

Among these are one of Edward Hicks's *Peaceable Kingdom* paintings, as well as another Hicks, *The Residence of David Twining 1785*, 1846; the wistful portrait of Frederick Buxton by the husband-and-wife painters Samuel Addison Shute and Ruth Whittier Shute; the anonymously painted scene *Situation of America*, 1848; and the largest collection of portraits by the Pennsylvania German painter Jacob Maentel.

"The Esmerian collection is characterized by a love of color and strength of design," says Wertkin. Druckman adds, "Ralph has a unique self-confidence, and he loves to look at what the artist was doing. He's fascinated by how a work was put together."

Born in Paris to a father of Armenian and French descent and an American mother, Esmerian grew up partly in Europe but attended the

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ABOVE: *Young Woman of the Folsom Family*, circa 1812–1821, by Henry Folsom will be the cover subject for the upcoming book and catalogue *American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum*. Pennsylvania German motifs decorate a chest dated 1836.



RIGHT: A circa 1860 embroidered and appliquéd carpet from Maine is on the bed. The double-matted watercolor portraits *Young Man Holding a Bible* and *Young Woman Holding a Letter and Rose*, 1844, by Mary B. Tucker, hang near an 1801 tall case clock from Virginia.



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La Fiorentina

By Steven M. L. Aronson

REMEMBERING RODERICK CAMERON'S GLORIOUS RIVIERA ESTATE



PATRICIA CAVENDISH-O'NEILL

We were a famous couple. People didn't speak of Sebastian and his mother or Mrs. Venable and her son, they said 'Sebastian and Violet, Violet and Sebastian are staying at the Lido, they're at the Ritz in Madrid. Sebastian and Violet, Violet and Sebastian have taken a house at Biarritz for the season,' and every appearance, every time we appeared, attention was centered on *us*!... we would carve out each day of our lives like a piece of sculpture. Yes, we left behind us a trail of days like a gallery of sculpture!"

So intoned the immoderately doting mother in Ten-



PATRICIA CAVENDISH-O'NEILL

OPPOSITE: In the 1940s Roderick "Rory" Cameron (right) and his mother, Enid, the glamorous countess of Kenmare, restored the legendary Riviera residence La Fiorentina. Cameron based his redesign on his trips to the "magical, lyrical" countryside near Padua and Venice.

ABOVE: "Inside," Cameron once wrote of the house, "we kept to muted colors." In the living room, he offset the white-marble floor with pale lemon yellow for the sofa and chairs, and walls of a green that was inspired by the backs of olive leaves. The statue is of Neptune.



PATRICIA CAVENDISH-O'NEILL

ABOVE: Martin Battersby painted the second hall in trompe l'oeil, "the theme being architectural drawings on simulated sheets of vellum attached to the walls and ceiling with thumb tacks, and so convincing… that one touches them to make sure they are not real," wrote Cameron.

nessee Williams's *Suddenly Last Summer* of herself and her aesthete son; but if the names "Rory and Enid" were put in place of "Sebastian and Violet," one would have an emotionally accurate description of the lives that Rory Cameron and his mother, Enid, countess of Kenmare, sculpted for *them*selves, mainly in the blaze and glare of the French Riviera. "We followed the sun, which was also our mother, because our mother never liked winter—she and Rory would always float around the world, with me trailing after them," says Lady Kenmare's daughter, the Honorable Patricia Cavendish-O'Neill. "She adored me as well, but Rory was her favorite—he was her firstborn, you see, and he was a boy. To me, she was 'Mummy,' but Rory called her Enid."

Celebrated as one of the great international beauties in the years between the wars, the Australian-born Enid was magically, almost mythologically, lovely. Dressed only by Molyneux, she stood majestic at just under six feet; her hair, which had turned silver untimely (she was all of twenty-eight), served to set off her enormous emerald eyes. She wore one of Marie Antoinette's diamonds as a ring—this, along with ropes of pearls and other jewels of



PATRICIA CAVENDISH-O'NEILL

RIGHT: Cameron had experts from Italy install an 18th-century Piedmontese fresco in the dining room. "There were eight tables of six, and the guests would all rotate to eventually end up at my mother's table," remembers Patricia Cavendish-O'Neill, Cameron's half sister.





PATRICIA CAVENDISH-O'NEILL

Cameron had the paneling in the library painted a light eggshell blue. Over the fireplace hangs a portrait by Léonor Fini of Enid as a young woman. She was renowned from the 1920s through the 1940s as one of the world's most beautiful and sought-after women.

inestimable cost, she kept in Kleenex boxes because they were "usually the nearest thing." At home in the south of France she often appeared with a parrot on one shoulder, her hyrax on the other and a pair of jewel-collared cheetahs tethered on a double leash. The first time she entered the precincts of the casino in Monte Carlo, everybody left the tables to gape at her in her young beauty, and the gambling came to a stop, occasioning her friend King Farouk to remonstrate, "My dear Enid, next time, please, you must come as a Moslem lady, dressed head to toe in veils, as I don't wish to have my game disrupted again."

One man is known to have thrown himself off a roof for love of her, and several to have left her their fortunes. Enid's legion of lovers included Bernard Baruch, J. Paul Getty, the earl of Derby,





PATRICIA CAVENDISH-O'NEILL



PATRICIA CAVENDISH-O'NEILL

and the duke of Westminster. "I can't begin to tell you—just anybody," says her daughter, adding, "When I was a child, I used to hide in the hall closet to see who might be coming out of my mother's bedroom in the middle of the night—not that I even knew what a lover was, really."

Somerset Maugham—or, some say, Noël Coward—had provocatively retitled Lady Kenmare "Lady Killmore," since she was universally reputed to have murdered each of her four, very rich husbands: first, American shipping merchant Roderick Cameron, who was twice her age; next, General Frederick "Caviar" Cavendish, the commander of the Ninth Lancers and altogether one of the most highly decorated officers in his majesty's army; third, British shipping magnate Viscount Furness, who also owned the National Stud; and, finally, the well-

TOP: Lady Kenmare stands ready for the wedding of Prince Rainier of Monaco to Grace Kelly in 1956. "Then, of course, she was much older, but still marvelous-looking," says her daughter. ABOVE: The room Cameron used as his office was also home to his book collection.



PATRICIA CAVENDISH-O'NEILL



PIERRE BRUCE/COURTESY LIBBY CAMERON

Lady Kenmare was known for her eccentricities, including a collection of exotic pets. TOP: One of her several parrots is perched in her bedroom. ABOVE: Cameron is thought to have designed the first infinity-edge pool, which appears to merge with the bay of Beaulieu.

killed all my husbands, divorce is so messy.' Well, there's no way in the world she could have murdered Rory's father, Cameron, because he died of cancer—around 1914, a year or so after they were married and shortly after Rory was born. And as for *my* father, Cavendish, I mean, she wasn't even there—he died in Paris when she was at Biarritz. And Furness died of cirrhosis of the liver, but his previous wife, Thelma, bribed one of the nurses to say that Mummy had given him a fatal injection. Because, you see, Thelma, during *her* marriage to Furness, had been the mistress of the then Prince of Wales, and after Furness died, she wanted to try to get all the Furness money for her son, who Furness insisted was the illegitimate son of the prince—he always said, 'I won't have that blankety-blank bastard in the house!' And Kenmare—he died in Ireland when Mummy was in England. They'd been married under a year. He was a glutton and positively enormous, and he'd always had [illegible] very bad heart and he [illegible] supposed to . . . Well, my mother did say she killed *him*—by overdoing the sex," her daughter laughs.

"When Kenmare died, Rory said to Mummy, 'That's enough now of boyfriends and lovers and husbands.' And Rory took their place—he completely took over. He organized Mummy's life, and she depended on him and *his* friends. And she just gave Rory whatever he wanted—whatever Rory wanted, Rory got." And no wonder—the six-foot-three, sapphire-eyed Cameron (christened Roderick after the father he had scarcely known) reminded people of Apollo, according to his sister: "He had wonderful Greek legs, which he was very proud of, actually, and beautiful feet." A happy consequence for him of the nomadic character of his mother's multiple marriages was that he had been exposed early on to the cultures of half a dozen countries—a ten-year-old Rory, for instance, was given a private tour of King Tut's tomb by Lord Carnarvon, archaeologist Howard Carter's great patron, just days after it was unearthed.

landed (with 118,600 Irish acres under his belt) sixth earl of Kenmare. The whole thing had glamour.

"There was so much gossip about her, and my mother encouraged everything, she just thought it all a great joke. She used to absolutely drive me frantic because she would ann[illegible] announced it[illegible]

Cameron grew up to be-



PIERRE BRUCE/COURTESY LIBBY CAMERON

come an accomplished writer, and over the years he brought a variety of exotic landscapes to sudden life in a number of well-received travel books. His greater fame, however, lay elsewhere—as an arbiter of taste in general and of décor in particular. He was, more than that, a protean creative spirit, with an unappeasable appetite for beauty of every kind around him. So fastidious was he that he would walk out of a house that failed to meet his aesthetic standards. "'I'm leaving, it's too hideous—life is too short to be depressed by people's bad taste,' he would say," his sister recalls, adding affectionately, "I had many dreadful times with him on *that* score."

The setting for this family constellation was a rocky promontory that jutted out from Saint-Jean-Cap-Ferrat, affording an incomparable maritime panorama—the broad, open bay of Beaulieu on one side and, on the others, the Mediterranean of legend. To take advantage, then, of what was arguably the single most felicitous po-

The garden, which Cameron also created, consisted of various fruits and sweet-smelling plants, mostly green and white, and "a series of separate compartments or rooms walled in behind clipped hedges." The patio above was one of several and led to the second entrance hall.

PIERRE BRUCE/COURTESY LIBBY CAMERON

sition on the whole Côte d'Azur, a vast if unremarkable villa had been put up by a French countess in 1914. It didn't fall into Cameron's mother's hands until 1938. Of all her husbands, she told her daughter, Lord Furness was the one she had loved the most because "he gave me the world." He gave her La Fiorentina, in any case. And he didn't stop there—"insanely jealous," he bought up all the other houses on Cap Ferrat's Point Saint Hospice to keep his wife's would-be lovers at bay, so to speak.



PATRICIA CAVENDISH O'NEIL

After the death of Furness, mother and daughter made their way out of Vichy France as far as Portugal, to which British foreign secretary Anthony Eden dispatched a plane to transport them to

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ABOVE: Cameron planted the cloister with box hedges and yellow flowers. LEFT: "The focal point as it were of the garden," he wrote, "[is] the great shallow grass steps leading down to the sea." He framed the stairs with Falconet Sphinxes and 20-foot-tall cypresses.



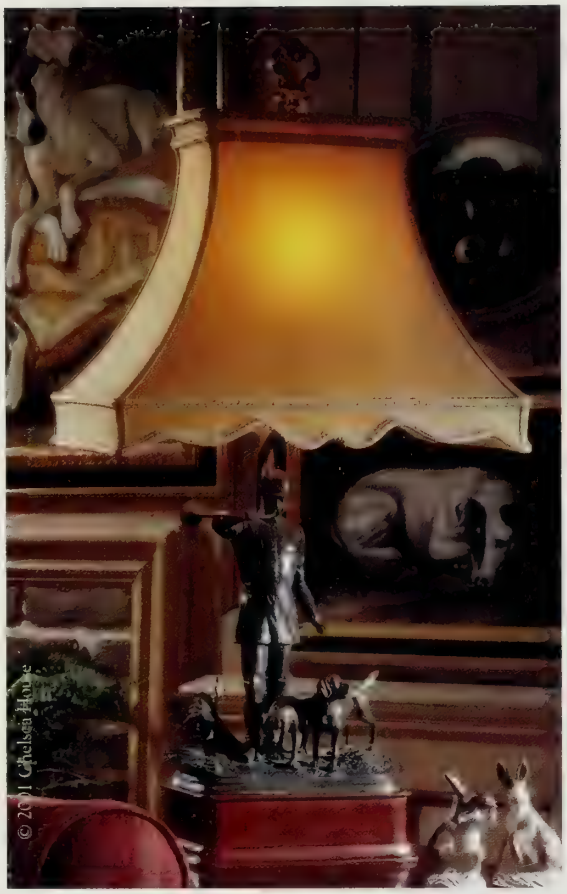
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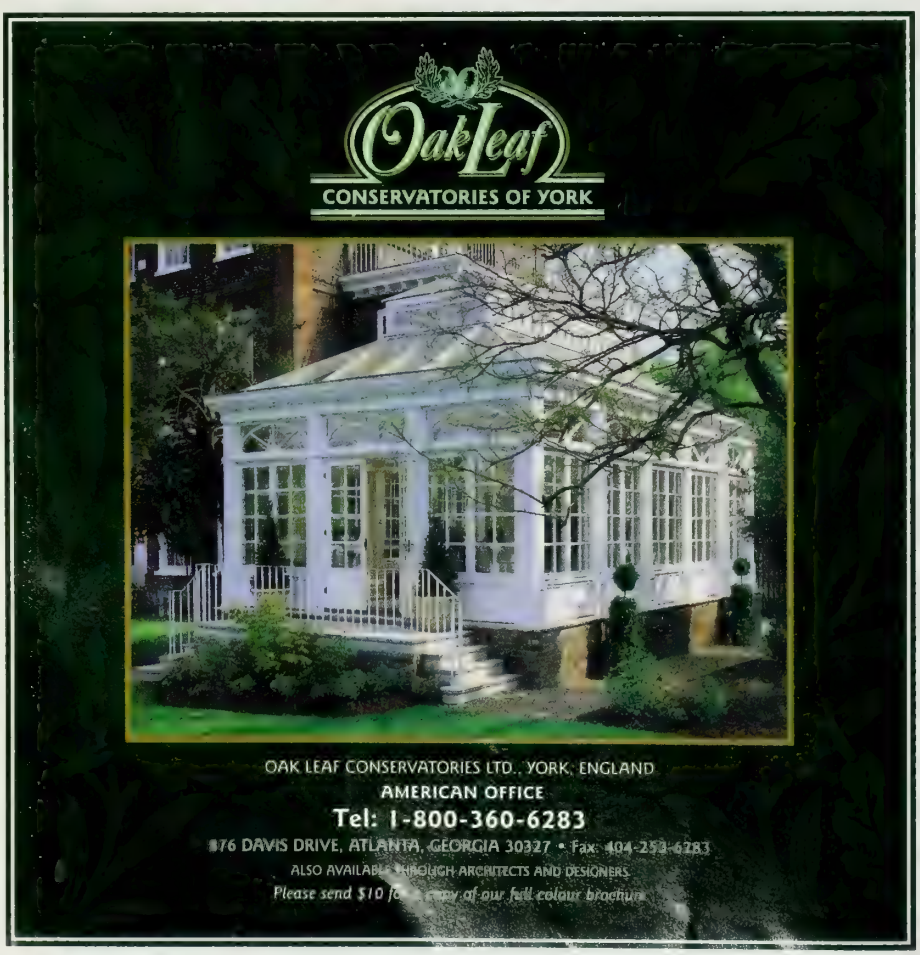


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JOY AND REGIS PHILBIN

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where I just want to kill him because he brings people home who happen to be on the show, and he gives them tours of the place," says Joy Philbin. "He'll say, 'I brought Don Rickles and his wife over to look at it,' and I'll say, 'You brought them over and didn't tell me? Took them into my closet, my bathroom, which is a mess?' But he's so proud."

The success of these tours often depends on Mother Nature. Regis Philbin recalls the couple's first big party. "It was December, an all-star guest list," he recounts. "The doorbell rang, and it was Barbara Walters. I put her on my arm and said, 'Welcome to my new home—I want to show you something,' and I took her to the windows, looked out and said, 'What the hell is this?' It was all white, like someone had whitewashed the windows. All fog, no view at all. I was so embarrassed. Tony Bennett, Donald Trump, Barbara Walters—and no view. It was the worst."

But on a clear day it is the best: The Philbins can see, if not forever, then at least up the East River to the Bronx, where Regis Philbin used to stare across the water at apartments like his, wondering who lived there. "It exceeded my expectations," he says. "How did I get so lucky that I can walk to work? Twice a day?"

"Being close to home is what Regis always wanted," says Joy Philbin. "Now it doesn't matter if it sleets or snows."

"Being close to home is what Regis always wanted," adds his wife. "Now it doesn't matter if it sleets or snows. In fact, with the movie theaters, the gym, the studio and the restaurants all around here, he never leaves the block." Except, of course, to go home—fifty-one stories up. "I love the third dimension of living up here this high," he marvels. "We used to live on the second floor, but here, I'm the king." Regis Philbin laughs. "Or at least it makes me feel like a king." □

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graph it in slices, and there's composition and balance to it. The juxtaposition of the scale, the volume of space and the large architecture with park views give the apartment a graphic quality."

What it took to achieve that harmony, Hagan insists, was the right team, which included Shamamian, Hagan's design associate Monica Malone and, of course, the client. "It took less than a year to complete the project, and if the owner hadn't been so involved and supportive, it never would have been done so quickly," says Hagan. "This apartment is very much a reflection of his own personal style."

> "The space demanded a modern sensibility, but we didn't want it to be cold," says Hagan.

The client was more than an active participant. He lived in the apartment during the construction. "That allowed me to keep an eye on what was going on," he says. "Even through the dust, I was able to see where things stood and make modifications along the way." He did, however, have the advantage of having worked with Shamamian on a previous project. And Hagan was a close friend. "It was a true collaboration between Victoria and myself," says the client. "Because we're such good friends, we could talk in the car and then shop, and then talk in the car some more." But friendship was not the deciding factor in his choice of a designer. "I like the clean lines of her interiors, the ease of acceptance of the space," he says. "You sort of flow into them, and nothing is overpowering. It becomes an intellectual dissection of the work because everything is so subtle. You walk in, and there's a wow factor. Then you look at the different areas, and they're strong enough to stand on their own. They're humorous enough on their own, too, but when it's all put together, it's not overwhelming."

And the beat goes on for Victoria Hagan and her client—she recently completed his country house. □



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Through Architects and Designers

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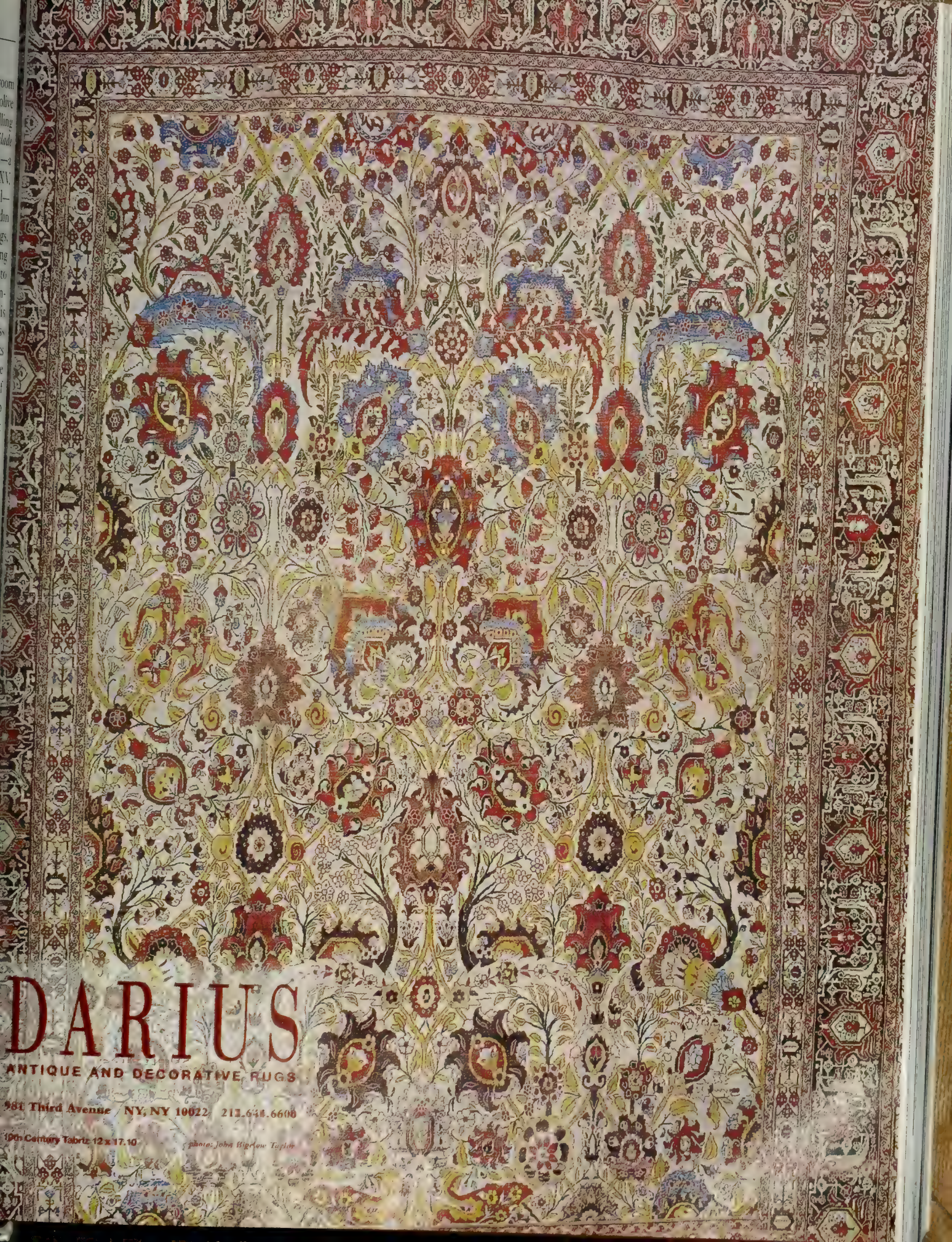
England. Rory Cameron, an American citizen thanks to his father, had already left for Nebraska, of all places, to join a bomber group there, and the poor villa, for its part, was left to suffer the ignominy of being occupied by the German high command. The latter, when they retreated, blew up the elaborate fortifications they had laid on the property, for all practical purposes destroying the house as well as the grounds. "Rory, who had always hoped to rebuild La Fiorentina one day anyway, said he was grateful to them, that they'd saved him a lot of work," his sister laughs. "He had already toured Italy for inspiration, and the moment he saw Palladio's Villa Rotonda, he knew he had found the ideal classical façade for La Fiorentina."

By the end of 1945, Cameron could begin clearing the rubble-strewn grounds, aided by a contingent of German prisoners of war hacking away with pickaxes. A gardener both subtle and imaginative, he set about creating superb formal compositions, complete with terraces, cloisters and parterres, that would speak to the elegant new proportions of the house. Not wanting to wait on nature, he rushed out to purchase mature cypress, olive and orange trees of the right, uniform height, and vistas were "born overnight." The orange trees stood in rows lining the wide path that led up to the house, and when Cameron daubed their trunks and lower limbs with a coating of lime to make them luminous, people were amazed at the effect.

"He was also absolutely the first person ever to design an infinity-edge pool," his sister maintains, referring to La Fiorentina's famous saltwater swimming pool, with its trompe l'oeil effect of seeming to spill over into the heaving sea below. Another of what his sister calls "Rory's world-firsts" was the use of sisal carpeting: "I was with him in a restaurant in Eze when he picked up the thing you wipe your feet on and took it over to the maître d'hôtel—I was so embarrassed—and asked him to find out where it was made, and Rory followed up on it—right to the doormat factory."

Cameron kept the palette for both the house and the gardens muted and matte: umbers, buffs, lemon yellows, eggshell [illegible]es, every gradation of white.... He w[illegible] so far as to exactly match the walls of the eight-windowed living room to the silvery green of the back of an olive leaf. Then he moved into action, filling the tall, light-splashed *salons en enfilade* with uncompromising furniture—a great deal of museum-quality Louis XV, but some Jean-Michel Frank as well—and with Giambologna bronzes, Rodin statues, Song horses, Ingres drawings, and paintings that ran the staggering gamut from Uccello to Oudry, to Stubbs and Landseer, to the contemporary Australian Sidney Nolan. His extraordinary groupings of priceless objects with fondly purchased bibelots —his so-called "tablescapes"—became famous. Philip Johnson once said of Rory Cameron that he "had a fingertip feel for things" and "set standards that were perhaps no longer of our epoch."

"You can't imagine who was entertained at La Fiorentina," says Cameron's sister. "Actually, between Mummy and Rory, it was just about every person you *could* possibly imagine. Churchill, for one. The last time I remember seeing him, he was being carried up the front steps by the footman and the butler. He used to paint with Mummy, who had a natural talent—she'd painted scenery backdrops in Hollywood and London as a very young woman, and for La Fiorentina she did some murals and Japanese-style screens plus the trompe l'oeil wallpaper in her bedroom, and she also hand-painted the china dessert sets. Barbara Hutton, who was one of Mummy's greatest friends, came a lot, and Prince Rainier's father, Prince Pierre, comte de Polignac, was there practically every day. The duke and duchess of Windsor, Lady Diana Cooper, Princess Marthe Bibesco, Ian Fleming, Elsie Woodward—they all came. The vicomte de Noailles, one of the world's great horticulturists, said he learned something new every time he went around the garden with Rory." Add to the guest list Jean Cocteau, Cyril Connolly, Hubert de Givenchy, Bunny Mellon, Elsa Maxwell, Irving Penn, Sacheverell Sitwell and John F. Kennedy; then throw in for good measure Mutesa II, the thirty-sixth kabaka of Uganda, who held court on the diving-board ramp, which providentially turned out to be the exact height of his throne back home. And then there were Lynn


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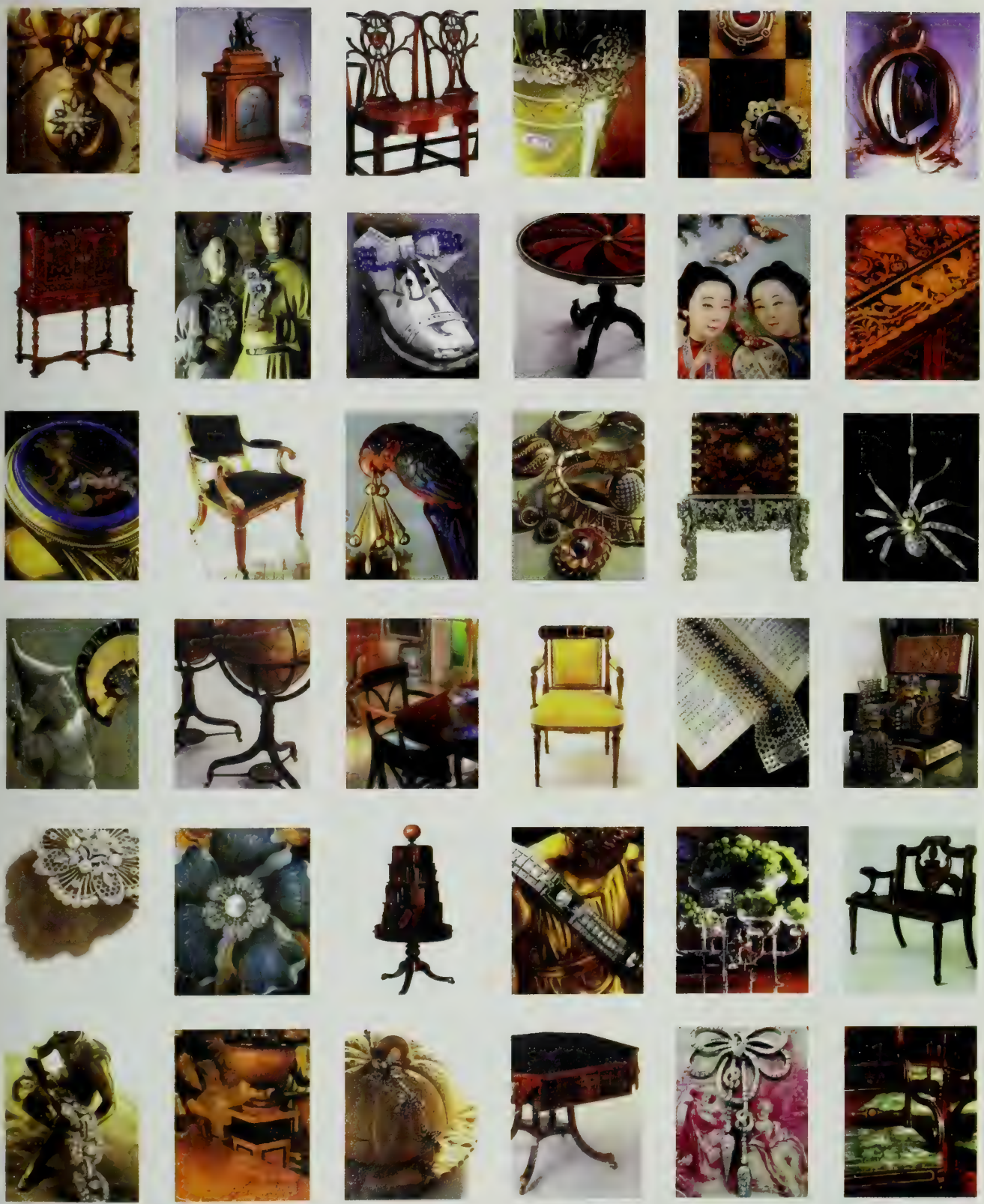
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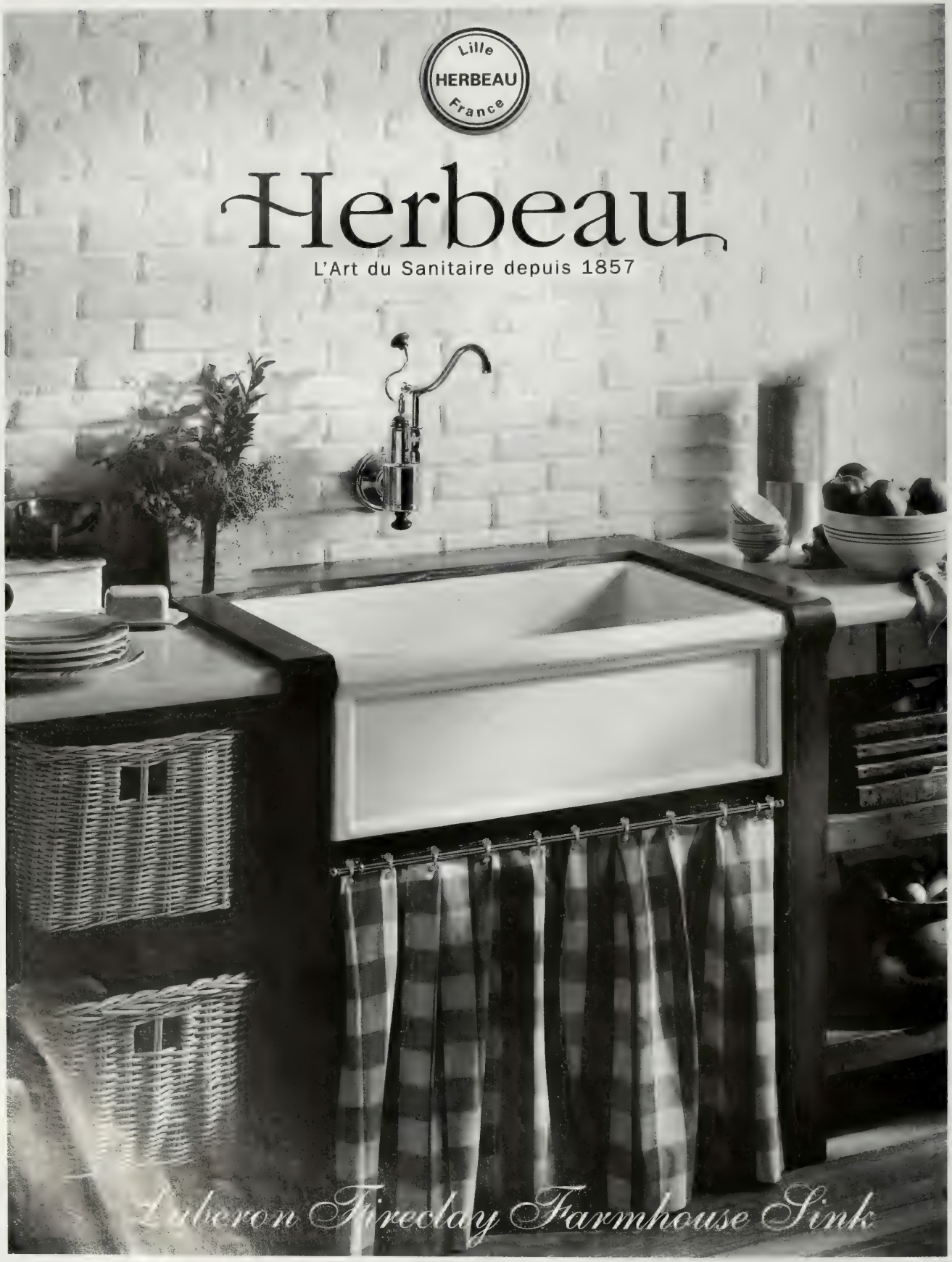
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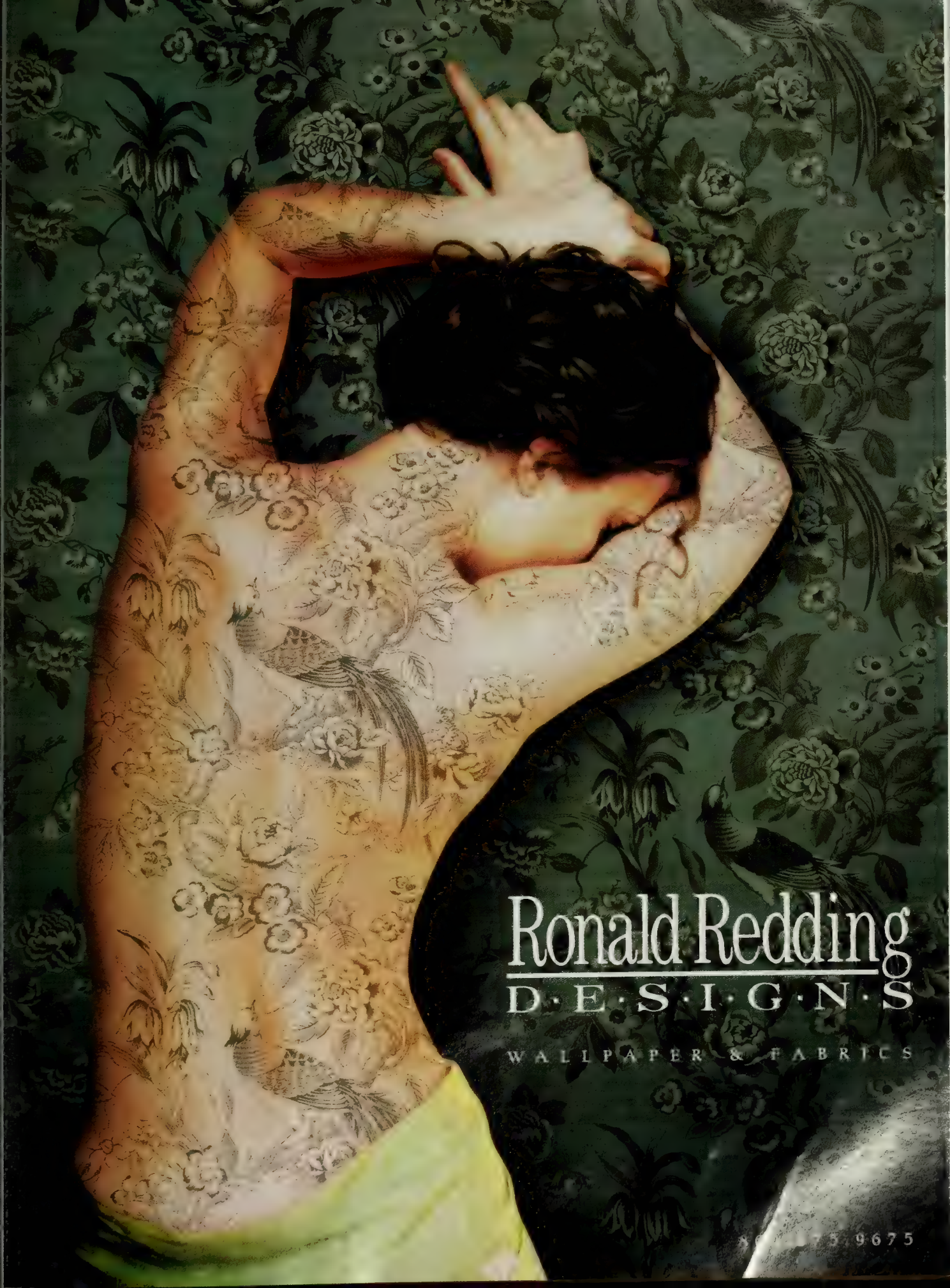
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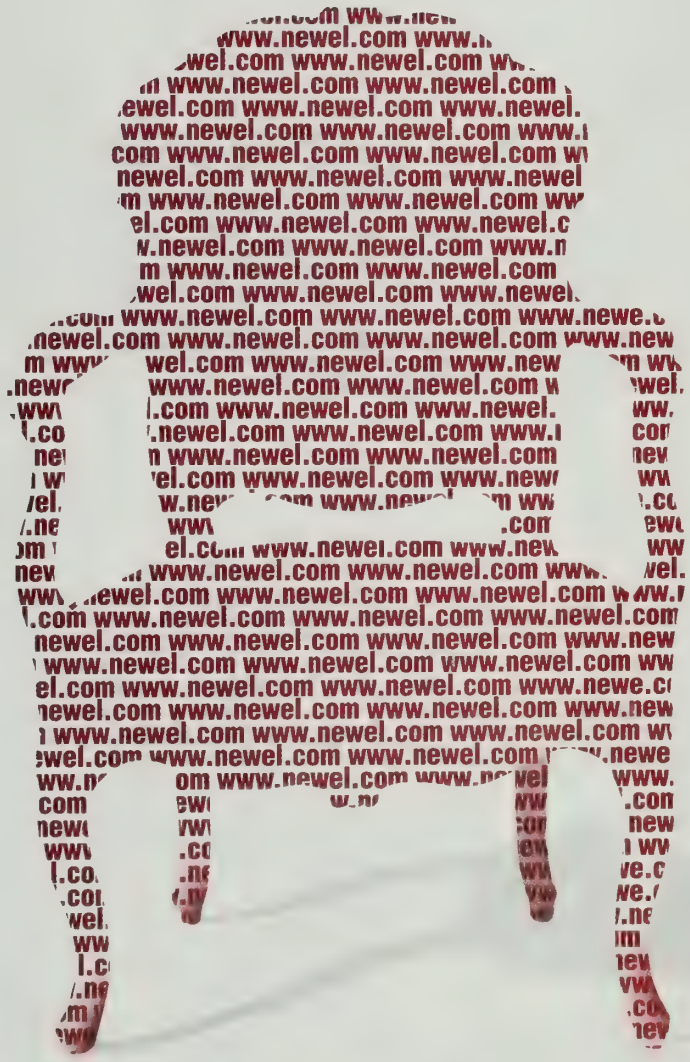
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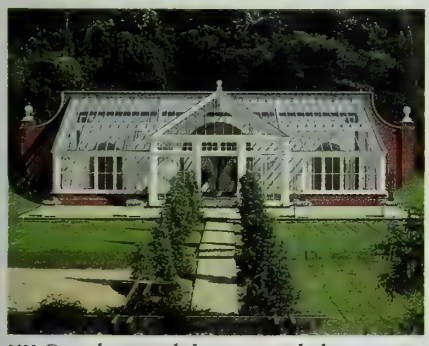
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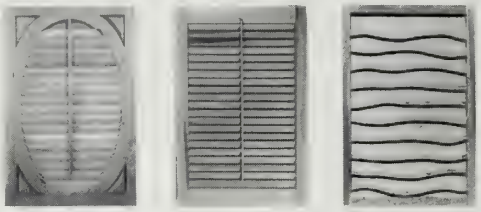
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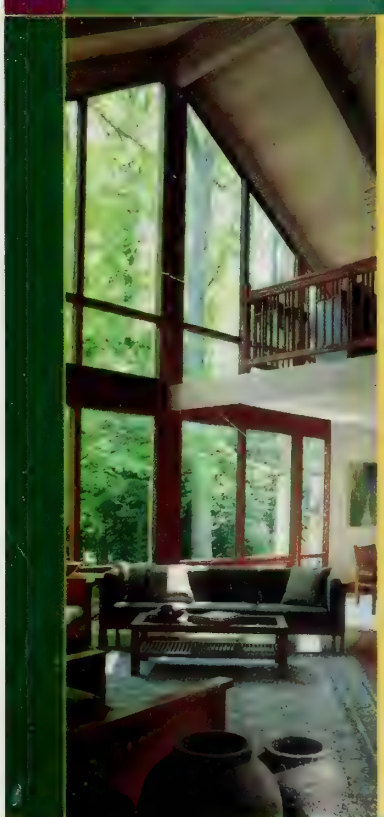
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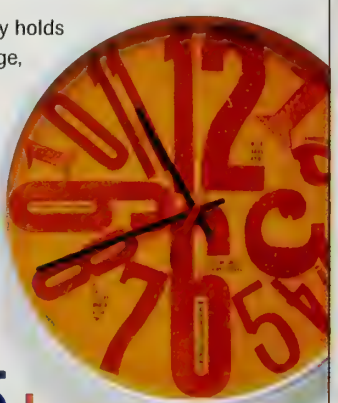
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Designer clocks from the 2000 Worldstudio Foundation benefit. From top to bottom: Yolanda Cuomo; Ayse Birsel.

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ARCHITECTURAL DIGEST

Fontanne and Alfred Lunt, Oona and Charlie Chaplin, Aly Khan and Rita Hayworth, Frank Sinatra and "truly, half of Hollywood" (Claudette Colbert, instead of signing the guest book, did a little drawing in which she playfully substituted her own head for that of one of the pair of pearl-gray Sphinxes that flanked the grassy steps down to pool and sea).

Somerset Maugham, who reigned at Villa La Mauresque, on the other point of Cap Ferrat, was a diurnally recurring guest. Before he fled the Nazis in 1940, he had entrusted his collection of Impressionist masterpieces to Cameron's mother, who managed somehow to hide them successfully (she would never say where). "Willie Maugham used to consult Rory on all sorts of things, and Rory would make a face if he didn't like what Maugham was showing him. 'Willie,' he would say, 'you're going to have to take that back.' And Willie would." In his will, Maugham left Cameron an eleventh-century Thai Buddha.

Greta Garbo was another stellar guest. "She used to sit on the floor in the living room surrounded by a coterie of all the golden youngsters of the day, and she would be gazing up at Rory," his sister recalls. "On one visit she decided he had been spending too much time pacing out the garden, walking up and down measuring the distance between each plant, and she got up and did a dead-on imitation of him that had us all in fits of laughter."

Suddenly one morning in 1969, Cameron decided to sell the Villa Fiorentina and move into the late-eighteenth-century pink-and-ocher dower house, on another part of the property, that was always known as Le Clos Fiorentina. Before long he had transformed it into one of the smaller-scale wonders of the coast, but in 1977 he sold that, too, along with all the other houses on the place. "You know why? Because he got stuck in a traffic jam for three hours—he was so spoilt, Rory," says his sister. "He was a great, great friend of Prince Rainier's wife, what's her name, and he was coming back from lunch at the palace in Monaco and got caught in a queue of cars on the Moyenne Corniche in all the heat—and that's not Rory! He got so fed up, he said, 'I'm getting out of this horrible place—if that's the kind of thing that can happen to me here.' And he went off to live, eventually, in Provence."

By then La Fiorentina had long since been redecorated for its new owners, and by no less than Billy Baldwin. "Rory always said the colors were too bright—too bright and too brash," his sister remembers. "'Strident' was the word he used." One day in Provence, out of the proverbial blue, Cameron said to his friend and neighbor Anne Cox Chambers, the newspaper owner and former United States ambassador to Belgium, who was to be the last of his great companions in taste, "I want to show you where I used to live." A few hours later they were driving up the wide treelined avenue that ended at the monumental portico of La Fiorentina. "I wasted no time in telling him what I thought—before we even got in the door, I was able to pronounce it the most beautiful and romantic house I had ever seen," says Chambers. "But Rory was never one to indulge in sentiment. He took me through it room by room and addressed himself only to elements of the redecoration. He was fanatical about scale, and he was muttering, 'Look at those lamps—they should be twice as big. And the console tables the lamps are on. The sofas! Everything!' The only explanation possible, he felt, was that Billy Baldwin himself was a diminutive man. But by the time we got outside, Rory was already in the future, full of plans for perfecting his place in Provence."

In his newly established garden there, one of the first things Cameron had done was raise a commemorative column of carved marble to the consort of all his life who had died some years before ("beside me, in bed," says her daughter), in the foothills of her eighties, with her looks eerily intact. Its inscription runs "In Loving Memory of Enid, Our Mother, the Countess of Kenmare, One of the Great Beauties of Her Age." Rory Cameron himself slipped away in 1985, in his seventy-first year, at the house he had gone on to rebuild from the wreck of a seventeenth-century stone farmhouse just outside the hill town of Ménerbes; but on a certain sea-washed peninsula of Cap Ferrat, on the high paths he made and trod, his footsteps echo immemorially. □

continued from page 244

"I bought a flagpole at Ace Banner on West Twenty-seventh Street—with a gilded eagle on top, no less," she says. "And I ran that flag up that pole myself. It's perfect with the staircase—fits exactly in the curve." She adds that the only reason she and her husband were able to resist hanging pictures on the staircase wall was that they wanted to uphold the purity of the spiral.

In the living room repose the streamlined but generous sofa, settee, pouf and three armless chairs that Vera Blinken had designed for the previous apartment, plus two Mies van der Rohe Barcelona stools—all of them covered in cotton satin. The sofa and three armless chairs are dark peach and make up one seating area; the pouf, settee, benches and two additional armless chairs are pale peach and constitute the other. "Everything is down-filled, which is unusual in contemporary furniture," she points out. The vestigial antique in the room is the

The room is nocturnal; during the day it's sealed like a pharaoh's tomb.

nineteenth-century Waterford cut-glass mirror over the mantel, made in England "for an Indian maharaja's palace—I think I was very brave to put that there; it positively electrifies the space."

The room is nocturnal; during the day it's sealed like a pharaoh's tomb, against the reflection from the river, which might cause damage to the paintings. The blinds are tightly drawn, and over them, slid implacably into place, are panels of horizontal wooden slats woven together with linen and painted to match the walls. "I saw those panels in the upstairs offices of the National Gallery, and I immediately called I. M. Pei to ask him where he'd gotten them," she confesses. The Blinkens use them in their dining room and library as well.

The dining room is formal and dramatic. A two-pedestal black-lacquered oval conference table is supplemented by a one-pedestal black-lacquered round table; together they have a dozen black-

continued on page 274

ARCHITECTURAL DIGEST

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An Original Walk of Art

On Saturday, October 20, Coalition for the Homeless will present the seventh annual ARTWALK NY. The event, which unites artists and art lovers, includes tours of artists' studios and a gala auction and reception. ABC News Anchor Peter Jennings is the event's chairman.



Louise Bourgeois

The event begins with a morning panel discussion by six influential contemporary artists and curators honoring Louise Bourgeois.

Afternoon tours of well-known and emerging artists' studios around Manhattan offer a rare opportunity to learn about contemporary works from the artists themselves, who will show visitors through their studios.

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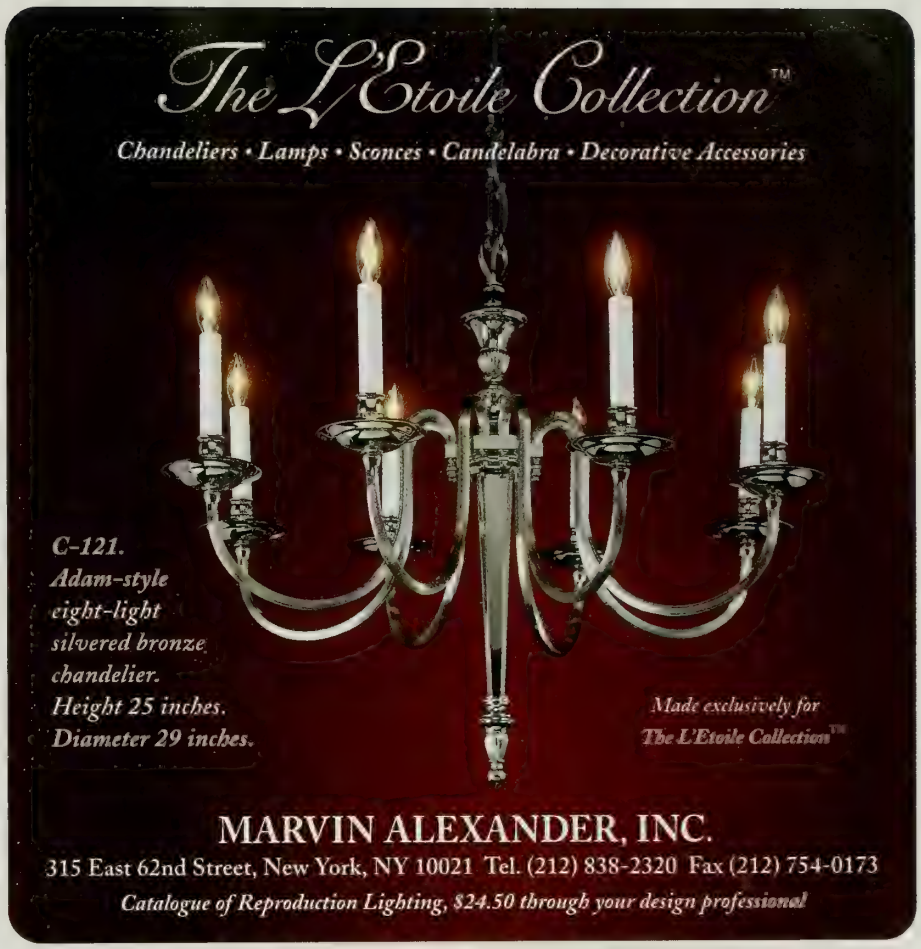
lacquered-and-oyster-Ultrasuede Art Nouveau Skyscraper chairs at their disposal. The enormous Philip Guston oil is a promised gift to the National Gallery, where Donald Blinken served on the trustees' council. "For my birthday in 1973, Donald proposed that we drive up to Woodstock, New York, to have lunch with Philip," Vera Blinken recalls, "and it turned out to be his birthday, too. We had potluck in the kitchen, and when I looked up, lo and behold, there was the second coincidence of the day: Taped on his bulletin board was a postcard of what he said was his favorite painting in the whole world, which was also my favorite—Piero della Francesca's *Flagellation*." After lunch Guston took the couple into his studio and showed them *Painters Table*, which Donald Blinken bought on the spot. His wife explains that the picture amounts to a capsule autobiography: that the large, almost bulging, eye is the image of Guston's own; that the cigarette butts are there because he "smoked like a chimney"; that the painter's easel speaks for itself; that the tablets of the Ten Commandments speak to his religion; that the green window shade and bare bulbs conjure up his studio; that there are shoes in practically every Guston painting; and that the nail in the upper-right-hand corner of the canvas, not to mention the bright-red blood, smacks of Piero's *Flagellation*. A visitor's eye, which has been so helplessly drawn to this painting and to Franz Kline's equally overwhelming *Heaume*, comes finally to rest on two Jack Tworkov oils, *Blue Cradle* and *Transverse*, which have a wild, lyrical beauty.

The Kline is one of only two pictures in the Blinkens' collection that were purchased from a gallery (in this case, Sidney Janis); the other is Hans Hofmann's *Expansion*, which hangs in the entrance hall and which Donald Blinken bought from the dealer Sam Kootz at the suggestion of the critic Clement Greenberg. "I knew every artist in my collection personally except Giacometti," he explains, adding, perhaps too modestly: "From about 1953 to, let's say, 1960, there were no more than two handfuls of galleries concentrating on the New York School, a dozen or so critics, about fifty collectors and a finite number of great artists, all of whom

knew one another, so if you had a little bit of curiosity and were open to new forms of expression, you could take in the whole school without too much effort—and then it was just a question of taking advantage of an opportunity."

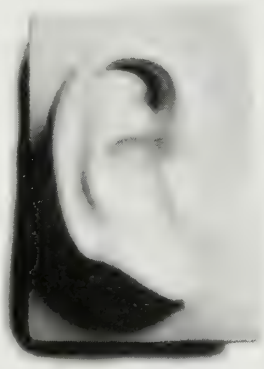
The Blinkens' library is all drawings: a sublime trinity of Giacomettis (including one of the artist's mother), a Susan Rothenberg study of a man in a chair, several abstract Gustons and de Kooning's *Study for Backdrop*. Another de Kooning, an important oil on paper, is the wall's centerpiece. "Its name is *Pink Lady*, but Donald calls it *Vera at the Beach* because it was painted in East Hampton." Blinken elaborates, "In 1958 or '59 Jack Tworkov called me and said that Dr. Greenbaum, the so-called dentist to the painters, who had accumulated pictures as payment for work on a lot of teeth, was getting a divorce, so I went over to his apartment and bought *Pink Lady* right off his wall." Another de Kooning, a watercolor titled *Black & White—Rome T*, hangs over the modified chesterfield that Vera Blinken had designed for the downstairs apartment. Up here she added two club chairs and a pouf and had everything upholstered in a diaper-patterned linen velvet in a hunter green that Stephen Stempler had suggested.

The color the Blinkens chose for the master bedroom walls, as well as for the upholstered headboard and an upholstered bench, was peach. In the niche that they built for their bed hangs a Guston drawing that has an eventful meaning for them. "He gave it to us for our wedding," Vera Blinken confides. "A drawing of a branch whose leaves are turning to each other." How much did she miss this Guston, and everything else, during her four-year hiatus in Hungary? "The ambassador's residence in Budapest did have some Austro-Hungarian Biedermeier," she says, "but it also had fairly low ceilings and, unfortunately, moldings. So we found ourselves thinking often of our serene New York apartment, where the space is so pure." Ambassador Blinken, asked to express *his* feelings about his art-full surroundings, responds by quoting a famous line of Baudelaire's, "*Luxe, calme et volupté*," which he goes on to point out is "also the name of a landmark painting by Matisse, who by the way was one of Rothko's heroes." □





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liam Kent's Palladian masterpiece, the Stone Hall at Houghton Hall in Norfolk, but with a staircase added. "It's not at all Palladian to have the grand staircase in the entrance hall," he points out, "and this one certainly has the French sweep of Chambord about it. Or is it Hollywood? It's very Gloria Swanson—'lights, camera, action.'"

Haslam draws on other places and times as he needs them. A small octagonal "cabinet" could be a 17th-century-style room in an 18th-century residence; broken valances in the drawing room were inspired by Claydon House in Buckinghamshire; a study could be an old barn converted by Lutyens.

For Haslam, drama is always part of the plan. He changes his own looks even more frequently than he changes other people's houses—Old Etonian one minute, punk rocker the next. The Brit scene never was predictable, and neither is he.

His opinions are provocative, they are funny, they stir life up a bit. A favorite tack is to knock whatever he considers "common": flowers on a dining table, cuff links, the use of the word *fabric* (*cloth* or, even better, *stuff* is more to his liking).

He says he hates light—what he means is that he hates overlit, bleached rooms that make people look ghastly. "The point of a room is to make them look and feel good," he says. "It's important to have something pink in every room." His colors are subtle, offbeat; he gives them names like "ashes of lilac," "sea water held up to the light," "dust," "mud-puddle mauve." A splash of "sealing wax red" is always a fine idea, particularly for bedrooms ("*So* John Fowler," he says. "It speaks of ripeness"); "the color of copper pipes" is good for silk draperies.

He likes draperies with cheap fringe on an expensive fabric or expensive fringe on a cheap fabric such as cotton, or even sail canvas, so heavy that pelmets have crisp angular folds, as though carved in wood.

Octagonal rooms are a specialty. He says he can still hear Colefax & Fowler's Tom Parr saying, "Look to your corners, dear." There are three octagonal rooms and an oval lobby in the house.

Haslam works by talking with the client, letting ideas sift for a few days, then dashing off a painting of the room exactly as he sees it, with every element in place. The finished rooms of this project are remarkably true to those first concepts. Even the furniture is the same—he had seen so much of it in that crammed warehouse. "I guess you won't need to buy much then," was his reaction at the time.

The gardens began with a careful study of Lutyens's details; Zambelli interpreted those for pergolas. David Stevens designed the plantings, what he calls "the softening influence that Gertrude Jekyll would have brought to Lutyens's structures."

Now the gardens are abundant. Views on one side extend for fifteen miles; a new lake with swans can be seen from the client's office window. "J. P. Morgan once said it was impossible to be stressed while watching cows," says Nicholas Haslam. "I find it impossible to be stressed watching swans."

There is an English timelessness about the estate—future architectural historians could have a puzzle on their hands as they decipher clues about the age of the house. A bell is inscribed with the date 1730, just when the central building could have been erected; a painting commissioned for the entrance hall imagines the eighteenth-century house before it was enlarged; an antique plaque on an extension reads "1890," the right period for Lutyens to have designed it.

Who would guess it all happened yesterday? The house is a romantic and convincing masquerade of time. □

> "I suppose I could have bought an old house in the first place, but designing a new one gave me the fun of thinking through every detail."

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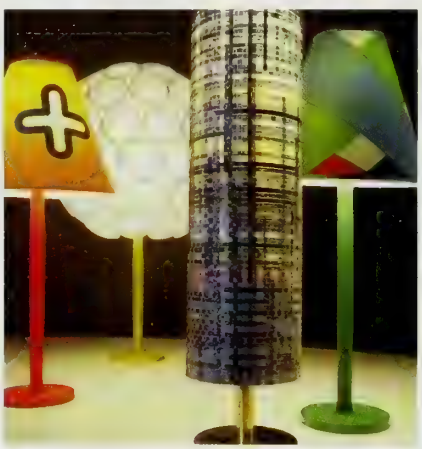
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CELEBRATION OF FOLK ART

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Groton School and Princeton University in the United States. His father collected rare books and French prints and bindings. "I grew up with eighteenth-century French furniture," Esmerian says. "I saw my first country furniture only about thirty-five years ago, but I was intrigued and started asking questions."

Coming to American folk art from a polyglot background is in the tradition of some of the first collectors, such as the immigrant artist Elie Nadelman and Maxim Karolik, both of whom started in the 1920s. Stacy C. Hollander, author of the introduction to the Esmerian Collection book and catalogue, equates collecting with "a journey of self-discovery and self-definition," she writes. "In the United States, in particular, the quest for identity has played an important role in the formation of major early folk art collections."

Esmerian's first folk art purchase was a Pennsylvania German miniature slipware plate. "Initially it was pottery," he says. Although he was becoming interested in Pennsylvania German culture, he couldn't imagine collecting fraktur, the elaborately decorated baptismal and marriage certificates, but that soon changed. "My heritage is a family jewelry business, and I have an eye for detail. The color and shape of fraktur, patterns that originated in India and were filtered through eastern Europe, began to engage me. Then it was on to painted furniture—chairs, boxes and dower chests—and I was hooked."

At first Esmerian stuck to the Pennsylvania German countryside, to which he made frequent day trips from his home in Manhattan. There he became acquainted with the legendary father-and-son antiques dealers Joseph and Joseph Kindig, who sold noteworthy works to Henry Francis du Pont. "The Kindigs helped to shape my thinking," recalls Esmerian. "To them folk art didn't exist—a lot of what they had might incidentally represent Pennsylvania German culture, but what they cared about was design and imagery."

Esmerian retains a fondness for the expression of the Pennsylvania countryside in art. "I find such a contrast," he explains, "between that lush

farmland and rocky New England, with its Calvinistic heritage." However, as his interests broadened, he discovered great strengths in New England art. "Weathervanes were creatively developed and used in New England, whereas there are none to speak of from Pennsylvania. And New England had a tradition of oil portraiture that came from England, and the work in that field is far ahead of Pennsylvania—partly because the Pennsylvania German religious sects distrusted face imagery. It was close to idolatry for them."

Although the Esmerian Collection contains what Wertkin calls "earthy" pieces, "it's not in any way primitive or representative of outsider art," he emphasizes. "Ralph appreciates the virtuosity of craftsmanship."

Esmerian concurs. "When you're going to live with pieces, as I did for many years, you can be difficult. You can say, 'How is the coloring? How is the condition? How nearly does this approach its original appearance?'"

"The Esmerian Collection is unparalleled," says Wertkin. "The famous collection amassed by the Garbisches in the mid–twentieth century contained several hundred pieces, but those were mostly paintings. Ralph's collection, which ranges from Pennsylvania German slipware to an eighteenth-century door painted with a view of a country estate to New England 'schoolgirl art'—that is, painted tables and theorem paintings—is based on aesthetics, because of his passion for form and color. But it's also organic because it was built as one interest led to another."

Esmerian points to a painting labeled *Homestead of Jacob H. Landis.* Across the bottom is an inscription that reads: "From a sketch taken by Jacob Stauffer, July 17, 1879, during a visit, in company with Dr. S. S. Rathvon, and enjoyed the kind hospitality of their host and his family. Presented in commemoration at that day by the humble delineator, not as a matter of skill or beauty—but as a token of fond memories."

"This is the human element," says Ralph Esmerian. "This is what brings folk art alive for me." □

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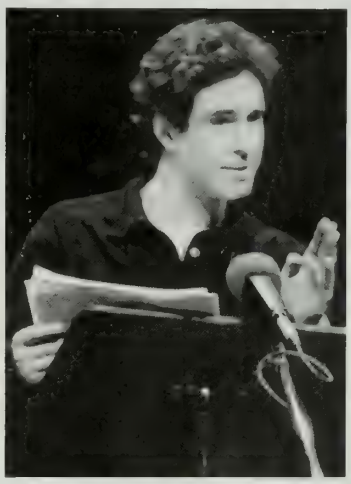
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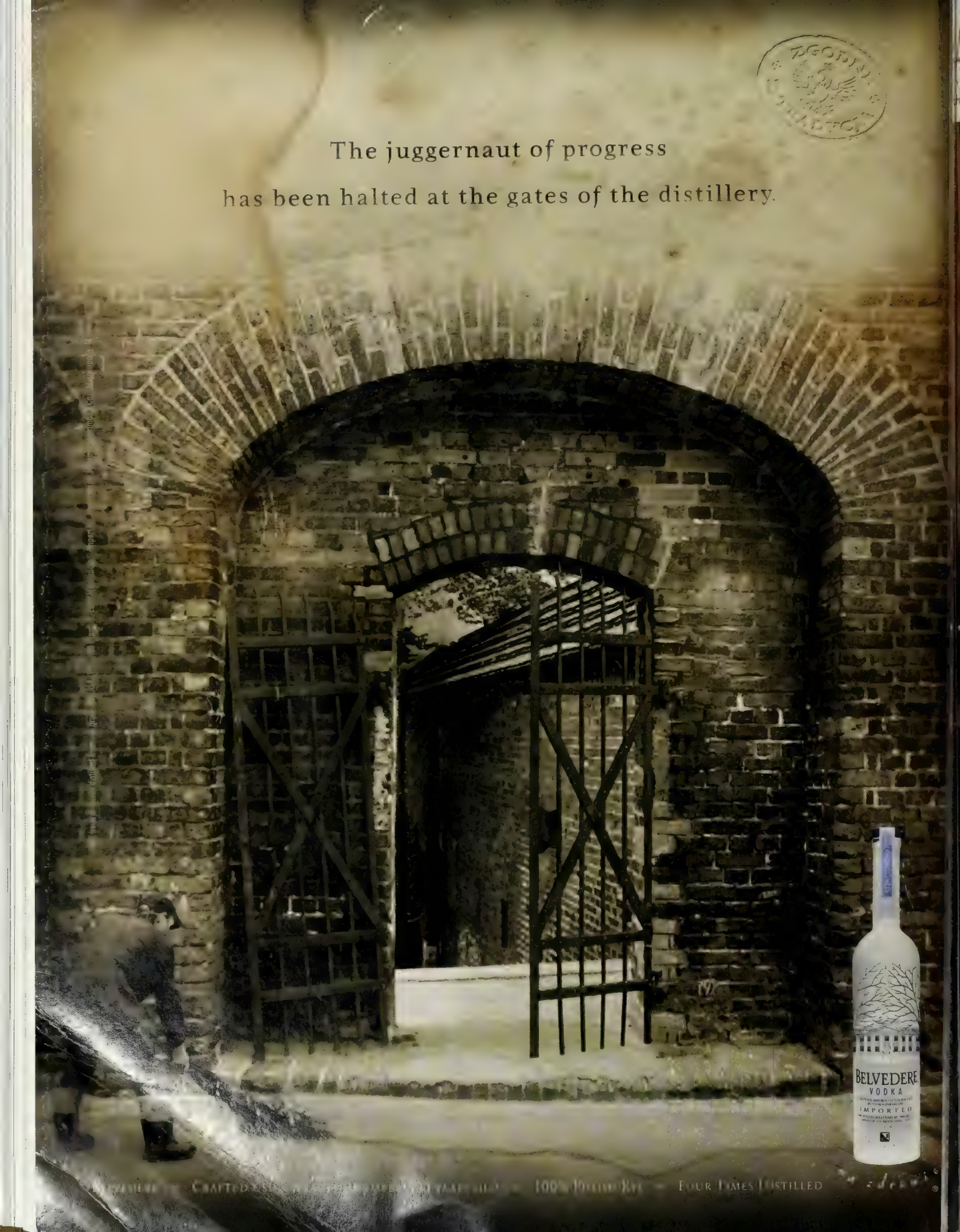


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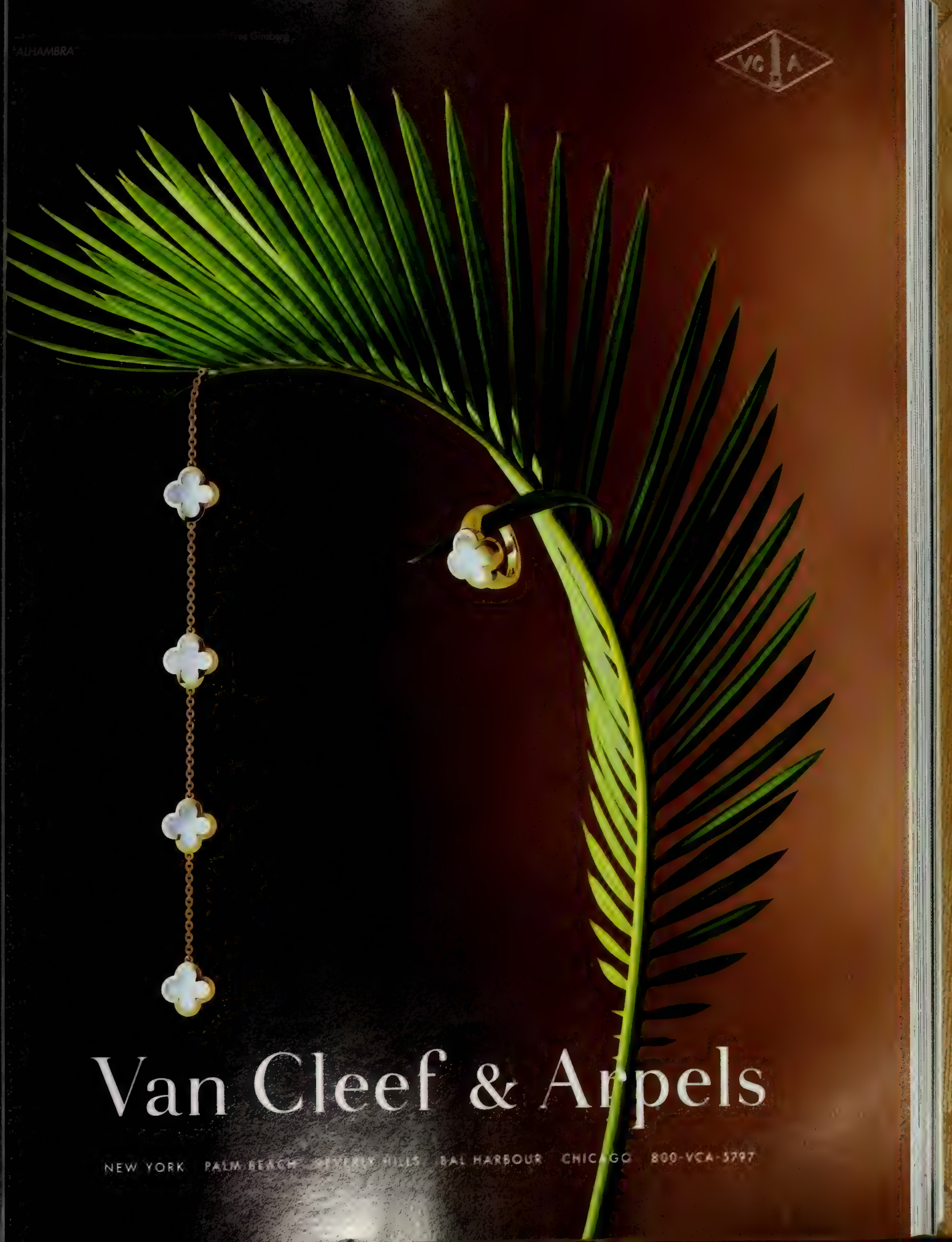


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COVER: The living room of Grammy winner Mariah Carey's New York triplex. Interior design by Mario Buatta. Photography by Scott Frances. See page 244. ABOVE RIGHT: A pool at Costa Rica's Hacienda Dorada. Architectural design by Nancy Pipes Bancroft and Abby Lelchuck. Photography by Michael Calderwood. See page 226.

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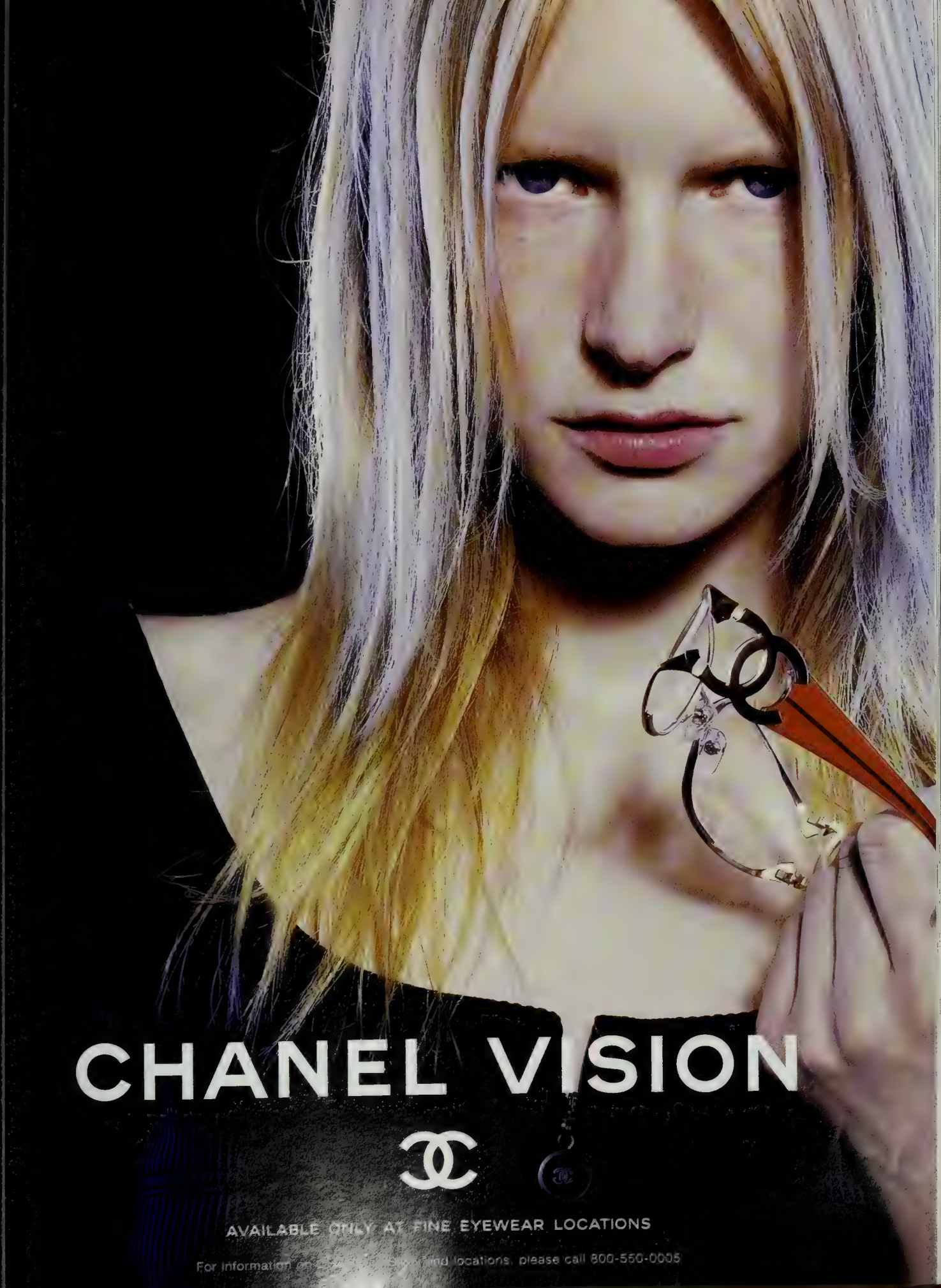
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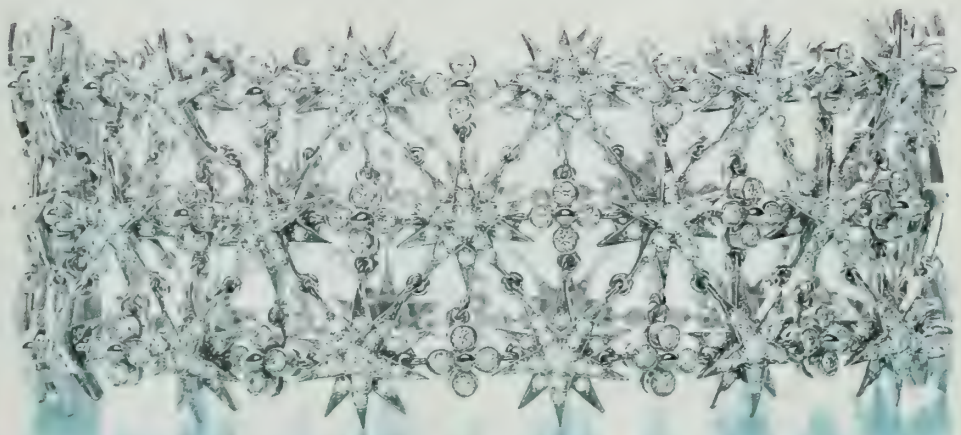


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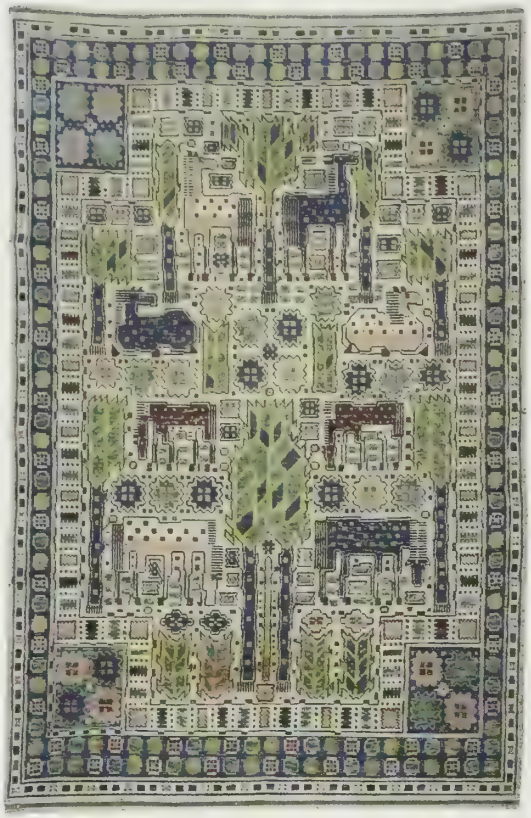
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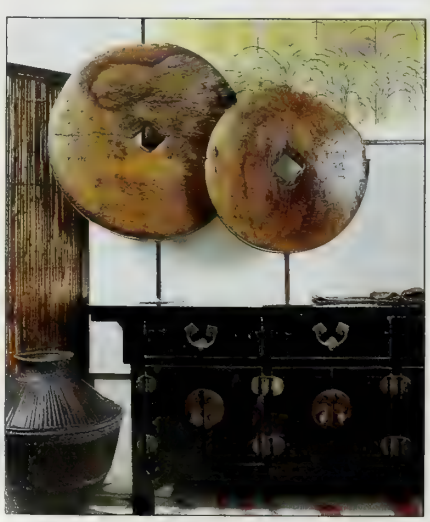
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Antique Tabriz, 20'6" x 14'8" (625 cm x 447 cm), Northwest Persia, circa 1890.

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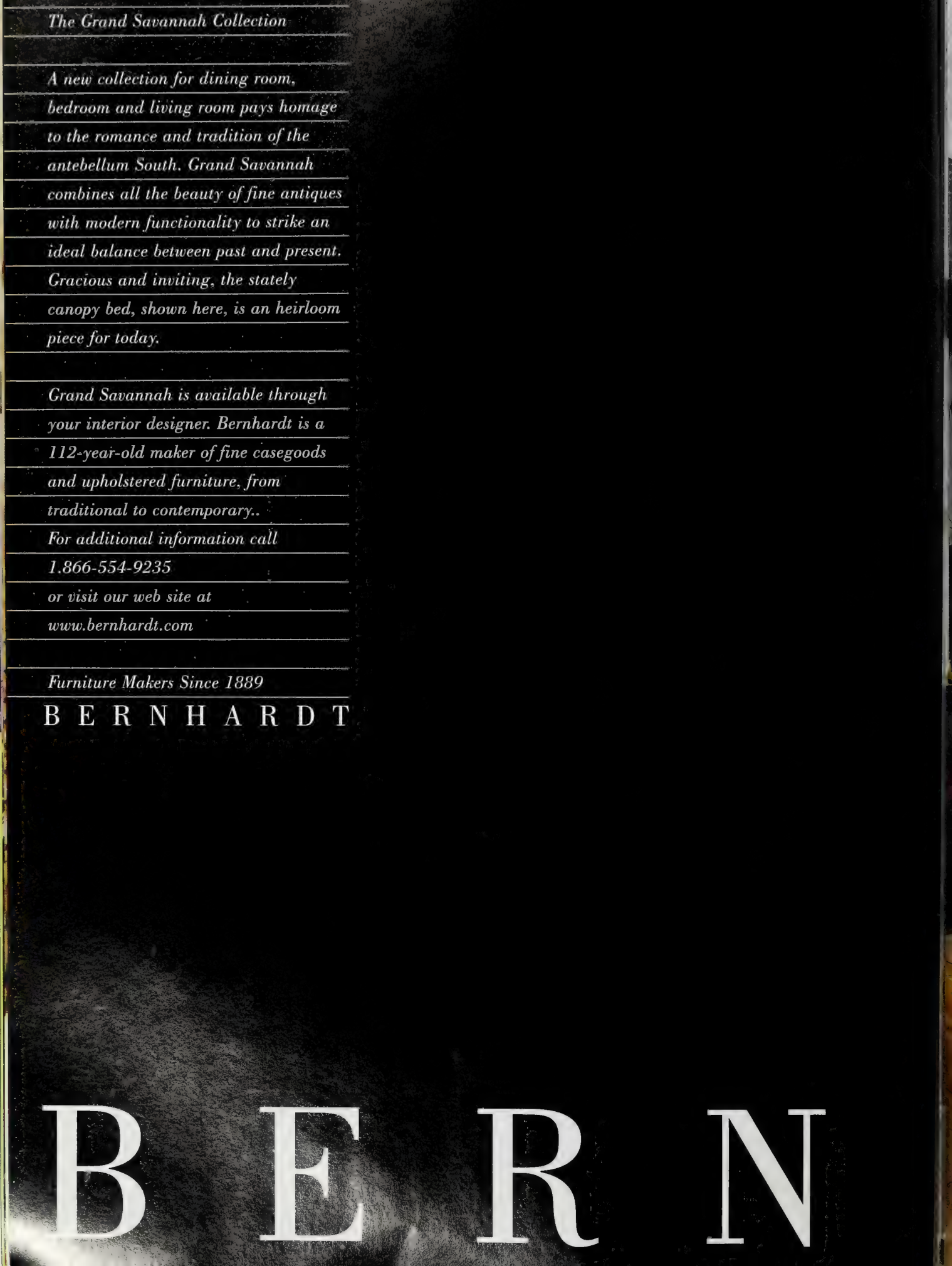
The Grand Savannah Collection

A new collection for dining room, bedroom and living room pays homage to the romance and tradition of the antebellum South. Grand Savannah combines all the beauty of fine antiques with modern functionality to strike an ideal balance between past and present. Gracious and inviting, the stately canopy bed, shown here, is an heirloom piece for today.

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A R D T



Thank you for your September 2001 issue. Not only did you maintain your excellence in showcasing superb design, you introduced the insightful interview feature. It was especially gratifying to be able to savor the lush interiors of the featured designers' own homes. They were all stunning, but I was most impressed with the magnificent interior of the palatial home of Michael J. Abbott and S. Marc Thee.

—Paul E. Christian
Jeffersonville, Indiana

HUMBLE PLEASURES

For the most part, I enjoyed your September issue. Juan Pablo Molyneux's apartment in Paris is quiet elegance, and the Carmel Valley house of architect Jerrold Lomax is contemporary and restful. Then I saw the Winter Park, Florida, home of Michael Abbott and Marc Thee. Why in the world would two people need a 12,300-square-foot house—especially in this era of increasing utility shortages?

Joan G. Siegel
Sarasota, Florida

BEST EVER

Your incredibly beautiful September issue takes my breath away. As I turn each page, I am at a complete loss for words. This is one of the best issues ever.

Santo DiDonato
Philadelphia, Pennsylvania

CARLETON VARNEY

I enjoyed your coverage of Carleton Varney (September), the Matisse of designers. I live in the beautiful mountains of West Virginia and visit the Greenbrier resort frequently and browse through his shop at the hotel. He is one of my favorites, and I love color, too. Also, the article by novelist Mona Simpson (Guest Speaker) was superb.

Helen Kelly Chapman
South Charleston, West Virginia

Q&A

I loved the Designer Focus interviews in September's issue. It was fascinating to read about the business of interior design. After finishing the piece, I understood that this profession is as demanding as it is rewarding.

Susan Simon
New York, New York

SEPTEMBER SHOWCASES

Bravo! I have read *Architectural Digest* for many years, but I had yet to see a home that so thoroughly matched my own tastes and sensibilities. Then, in your September Designers' Own Homes issue, I discovered the Marc Thee and Michael Abbott mansion. When I dream of the perfect sanctuary to call home, this is the stuff my fantasies are made of—it's heaven on earth.

Rhonda Craig Markham
Clarksville, Tennessee

POTTERY ARTIST

The story about ceramist and metalworker Carl Gillberg and his beautiful large-scale vessels (Art Notebook, September) was delightful. As a fellow artist who works with clay, I found it especially meaningful to see pottery receive its due in *Architectural Digest*.

Pat Edwards
Meredith, New Hampshire

AUSTRALIAN ARCHITECTURE

I have been completely blown away with admiration and envy by the Harry Seidler house in Australia designed for Peter and Bronwyn Berman ("Defying Gravity Down Under," August 2001). It is truly one of the most majestic creations in a setting of remote beauty that most of us can only dream exists.

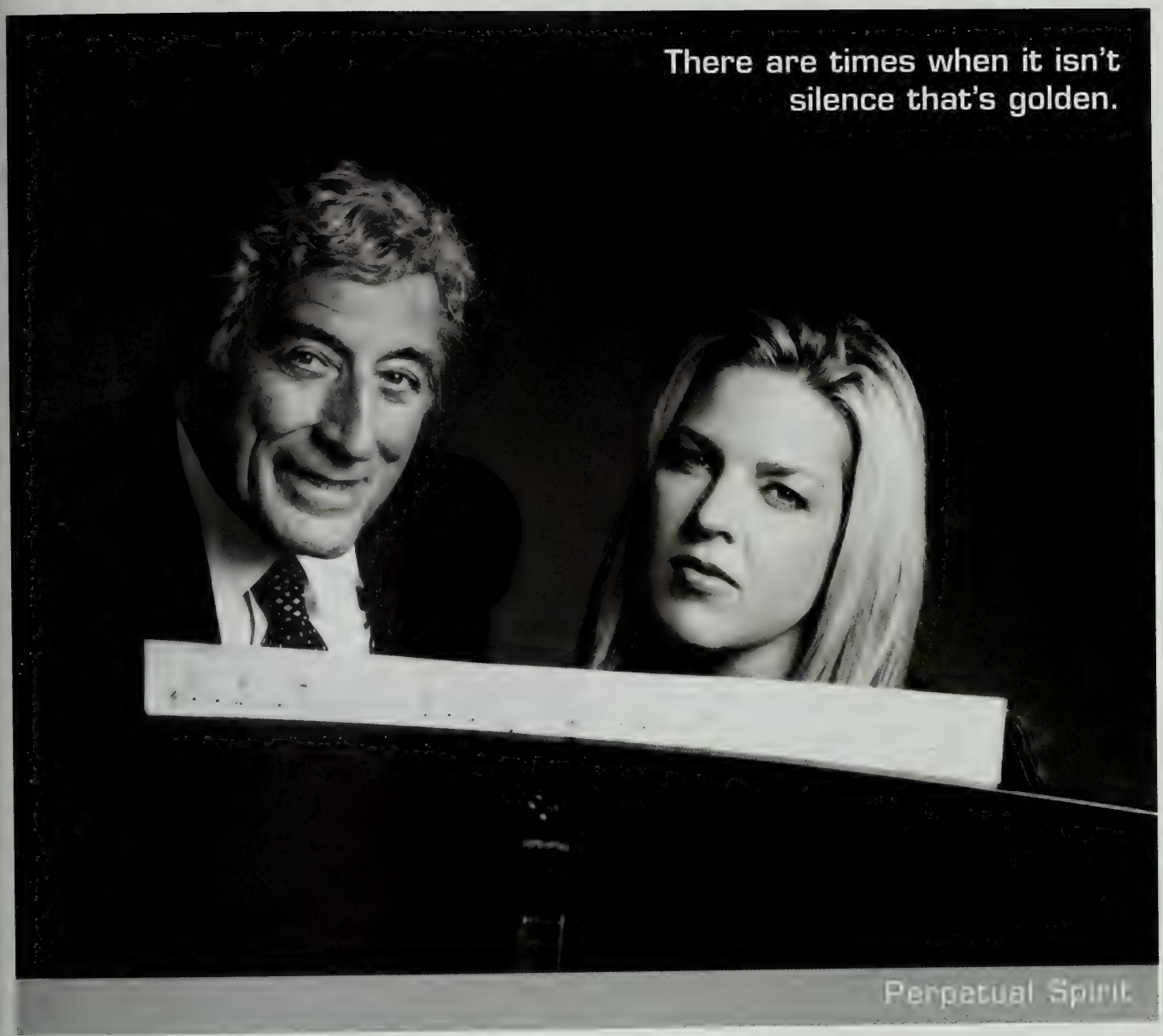
Jacqueline N. Yeager
Pittsboro, North Carolina

MORE FEMALE DESIGNERS

I recently received my first issue of *Architectural Digest* (September). I was disheartened to find that out of the eleven interior designers' own homes featured, not a single one was designed by a female. I am currently a student of interior design, and this oversight discouraged me. The issue should have been titled "White Male Interior Designers' Own Homes" instead.

Chandra Ramirez
Reno, Nevada

The editors invite your comments, suggestions and criticisms.
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You see the same feature in the pages of every magazine: Letters to the Editor. Although there is space for only the few that are representative of the many, the letters *not* published are frequently those asking specific questions. The special hotel section in this issue (see page 207) is our response to questions from readers. Again and again, we were asked where to stay when traveling. Most often the requests were for a hotel that would be an extension of the comfort and charm of home but with room service. We introduced our special hotel section in the December 2000 issue, and the response was positive beyond our expectations. As a result, we have decided to publish the hotel section several times each year. We research each hotel as much as possible, but our staff is too small to allow anonymous visits to the many very distant destinations. We leave detailed investigations of hotels to others, including our colleagues at *Condé Nast Traveler*. We rely on reports from the writers we assign to the stories as well as word of mouth from our knowledgeable readers. We wish you well as you immerse yourself in the stories about hotels featured in this issue. Bon Voyage!

***Paige Rense**, Editor-in-Chief*



KATE BUFORD ("Antiques Notebook: Swedish Rugs," page 118) is a freelance writer whose articles have appeared in *Film Comment* and *The New York Times*. Her biography, *Burt Lancaster: An American Life*, which was issued in paperback in June by Da Capo Press, was a "Best Books of 2000" choice of *The New York Times*, the *Los Angeles Times* and *The Washington Post*.



DENA KAYE ("Historic Interiors: Danny Kaye," page 296), a journalist and a former travel correspondent for the CBS morning news, is the author of *The Traveling Woman*. She has written for *Travel & Leisure*, *Vogue*, *Town & Country* and *European Travel & Life*. She lives in Aspen, Colorado.

GERALD CLARKE ("Architectural Digest Visits: Mariah Carey," page 244) is the author of *Capote* and *Get Happy*, a biography of Judy Garland published by Random House in March. He is currently at work on a novel, set in Hollywood and Shanghai in 1949, and editing a book of Truman Capote's letters.



HARRY MINETREE ("Kenya: Makena's Hills," page 238) is a freelance journalist, screenwriter, producer and director. A former guest commentator for the International Service of the BBC and a correspondent at large for *Newsday*, he has contributed to *Time*, *People*, *Men's Journal*, *Harper's Bazaar* and *Town & Country*. He is the author of *Cooley: The Career of a Great Heart Surgeon*.





MARINA FAUST ("Russia: Hotel Astoria," page 230) is an *Architectural Digest* contributing photographer. Her images have appeared in numerous European exhibitions and in *Artists in Residence*, a book about the homes and studios of eight 19th-century painters in Paris. She is an invited artist at the Ecole des Beaux-Arts in Paris.



VICTORIA NEWHOUSE ("Deconstructing Space in New York," page 272) is an architectural historian. Her book *Towards a New Museum* was published in 1998 by The Monacelli Press. She has contributed to *Architectural Record* and *The New York Times*.


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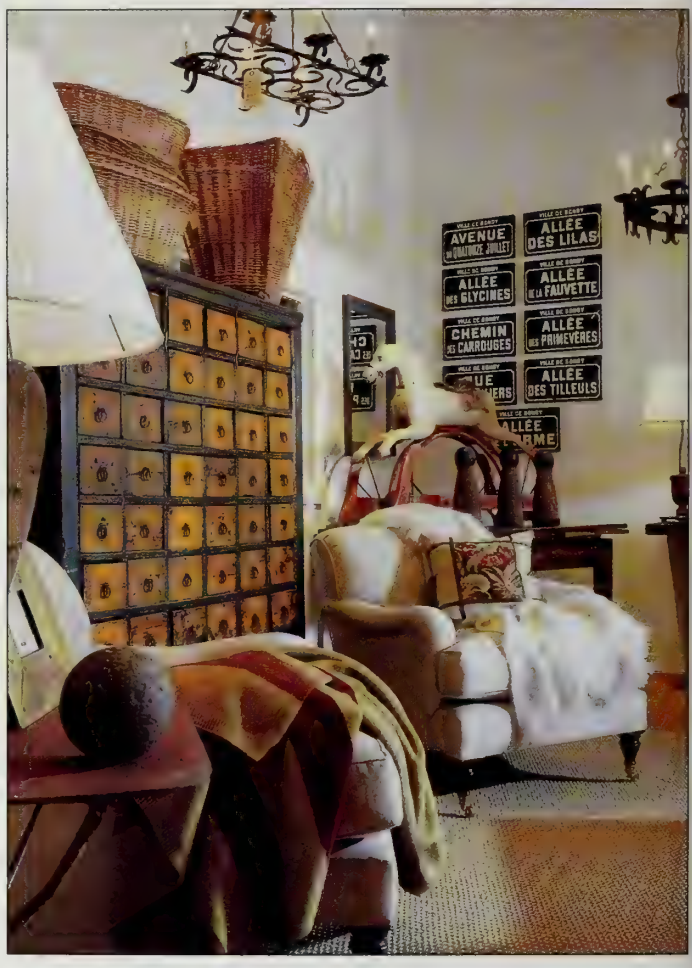
DESIGNERS *at* LARGE

Our Editors Present the Design World's Favorite Sources

French Style in Atlanta



PHOTOGRAPHY: ROBERT THIEN



Interior designer Kay Douglass founded her charming Atlanta shop out of sheer necessity. "I was constantly buying pieces from all over France," she recalls, "and they ended up piled in my basement. Having the space to show it all is wonderful." Since it opened last February, **South of Market** has become a favorite destination for **Charles Gandy** and his partner, **William Peace**, whose offices are just around the corner.

"Kay finds unique items and presents them in a way that takes them out of the usual context," says Gandy (above, with Peace, left, at the shop). An antique Chinese apothecary's chest, for example, sits near an old French rocking horse (right). Douglass also carries upholstery and lighting. South of Market, 345 Peachtree Hills Ave., Atlanta, GA 30305; 404/995-9399.

A sterling silver wine-jug-and-beaker set at Keith Lipert Gallery



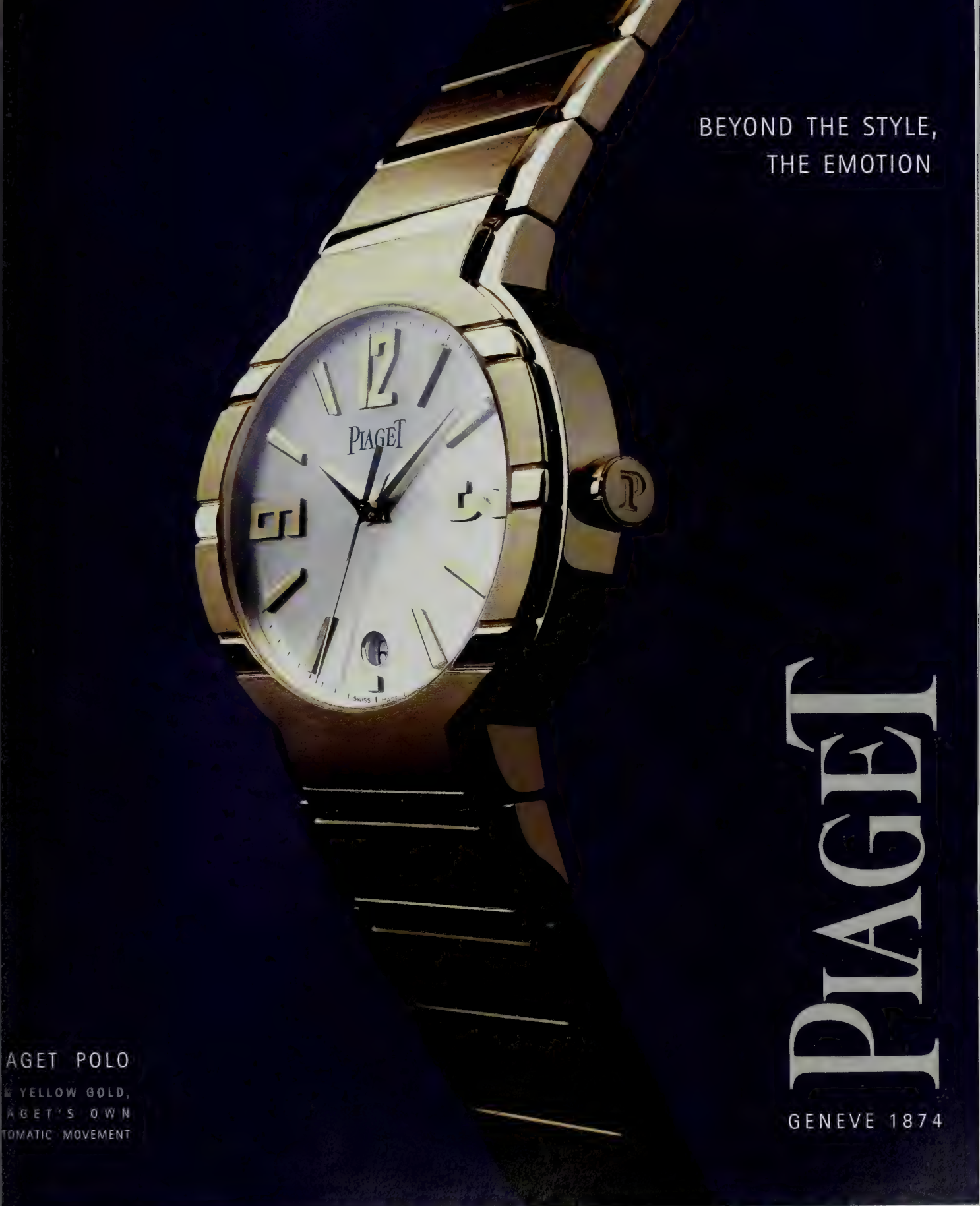
COURTESY KEITH LIPERT GALLERY

Worth Its Weight in Silver

Part of the adventure of studying design is understanding how different cultural backgrounds lead to avenues of creativity," says Washington, D.C., gallery owner **Keith Lipert**, whose newest exhibition focuses on contemporary British silver. From November 2 through 22, Lipert is offering over 100 items, ranging from tea sets, candlesticks and vases to bowls and centerpieces. In addition, the gallery is giving a comprehensive look at the history of modern silver design, beginning in the 1860s with Christopher Dresser and showing its evolution through the Aesthetic, Arts and Crafts and Art Déco movements.

"The modern British silver movement organizes itself on the studio method," he continues. "This allows the silversmith to fashion very personal designs." Keith Lipert Gallery, 2922 M St. N.W., Washington, DC 20007; 202/965-9736.

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DESIGNERS *at* LARGE



PHOTOGRAPHY JONATHAN PIKINGTON

Through a Glass, Lightly

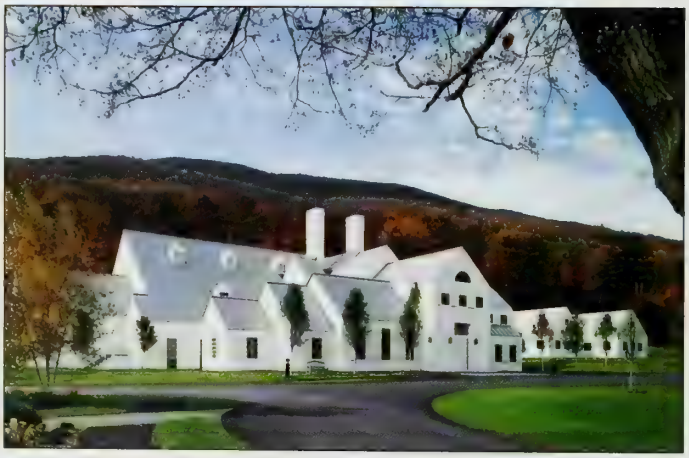
London-based **Emily Todhunter** has turned her interior design skills to lighting. A new collection of 18 modernist glass and lead-crystal table lamps with fabric shades is now available at her Chelsea showroom.

"I felt there was a gap in the marketplace for lamps that are colorful, contemporary and functional but not reproductions," says Todhunter (left, at her showroom). Some of the lamps, including a mirrored design, are handblown by Anthony Stern. The shades are made of either silk, from the Emily Todhunter Collection, or linen, from Designers Guild. The Emily Todhunter Collection, Chelsea Reach, 79–89 Lots Rd., London SW10 0RN; 44-20-7349-9999.

Below, two new glass lamps from the Emily Todhunter Collection



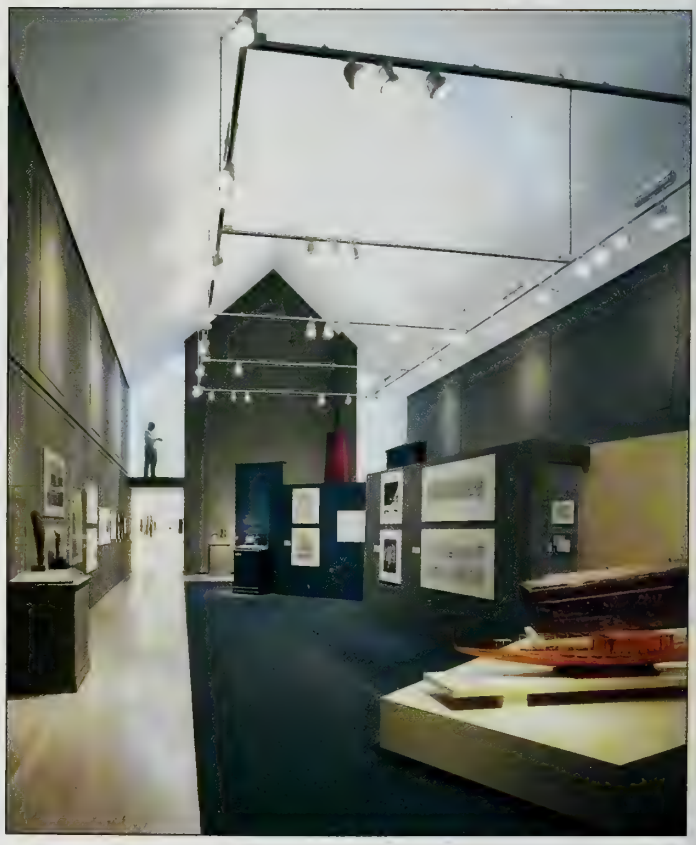
Jacobsen's Work of Art



PHOTOGRAPHY ROBERT C. LAUTMAN

Good museums, like good architecture, never date," says **Hugh Newell Jacobsen**, who designed new galleries for the **Southern Vermont Arts Center**. The Elizabeth de C. Wilson Museum (above) sits on 407 acres in Manchester, Vermont, and is nestled in the foothills of Mount Equinox. The center bought the plot in the 1950s and set up offices in a 1917 Colonial Revival cottage on the property.

"My aim was to transfer the scale and residential character of the cottage to the museum," Jacobsen says, "yet the rooms are heroic. And because the collection is continually changing, the need for flexible spaces and lighting drove the design." Southern Vermont Arts Center, P.O. Box 617, West Rd., Manchester, VT 05254; 802/362-1405.



continued on page 60

ılk to me Harry Winston...



Diamond Signature Collection set in platinum (top to bottom): The Round Signature $94,000;
The Lady Semiramis $49,000 and $98,000 (featured); The Square Signature $102,000 ($90,000 in white gold).

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American Treasures in Nantucket



Below, at Nantucket Country, an assortment of vintage tins



PHOTOGRAPHY BILLY CUNNINGHAM

I'm amazed at the items we uncover there," Boston-based **Lee Bierly** says of **Nantucket Country**. According to Bierly (above right, with his partner, **Christopher Drake**, right, and a 1930s quilt they purchased), owners Cam and Gardiner Dutton "really understand the art of collecting." He adds, "To find something that you truly enjoy and then to build on it is wonderful." The Duttons' ample selection includes American antiques, folk art, quilts and items for the kitchen.

"Quilts are our specialty," says Cam Dutton. "Lee and Christopher buy a lot of quilts, but they're also fond of architectural pieces." Surrounded by trees on a quaint Nantucket block, the shop displays mahogany chests, painted cupboards, gold-leafed signs, tins and vintage children's clothing, among other wares, in a bright setting.

"Cam has a zest for quirky things and a great imagination," Bierly says. "She has such a remarkable eye for things that are unusual—there's always something at her shop that draws our attention." Nantucket Country, 38 Centre St., Nantucket, MA 02554; 508/228-8868.



PHOTOGRAPHY MICHAEL CALDERWOOD

Hacienda Hideaway

During the early 1960s Italian architect Giorgio Belloli went to Guanajuato, Mexico, to restore an old hacienda. Today Clara Alcocer Cajiga runs her shop, **Casa del Conde de la Valenciana**, out of the main house, where she sells reproduction and custom lighting. **Craig Wright** and architect **Juan M. Munguía** are fans of her Spanish colonial–style pieces (right), which they have acquired for projects in Puerto Vallarta (see *Architectural Digest*, October 1999) and Punta Mita. Casa del Conde de la Valenciana, Col. Valenciana, Guanajuato 36240; 52-4-732-2550.



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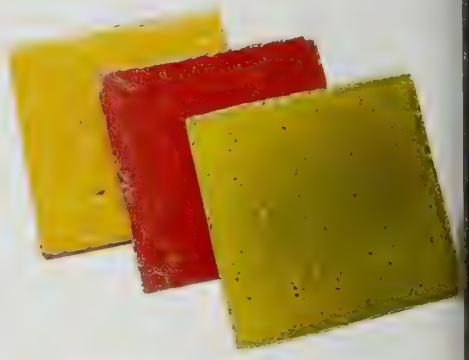
Shushan's New York Tile Resource

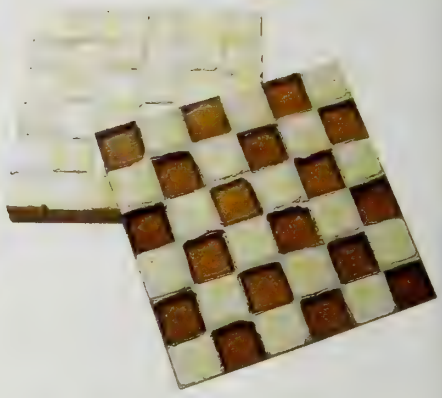
They not only provide a great product, they also have uncompromising service from beginning to end," **Marjorie Shushan** says of **Cavendish Grey**, which specializes in European building materials. The firm, established in Los Angeles nearly ten years ago, has just opened a space in New York. "Their flooring and architectural stonework are handpicked by Roger Entwhistle, one of the co-owners, and he and his staff ensure a perfect installation every time," Shushan adds.

Among recent offerings are pieces of travertine, antique terra-cotta and French oak parquetry. Fire surrounds date from the Gothic period through the 19th century. Cavendish Grey, 150 E. 58th St., New York, NY 10155; 212/838-2727.



PHOTOGRAPHY RICHARD LEE





Above, Marjorie Shushan at Cavendish Grey; right, a selection of new tiles



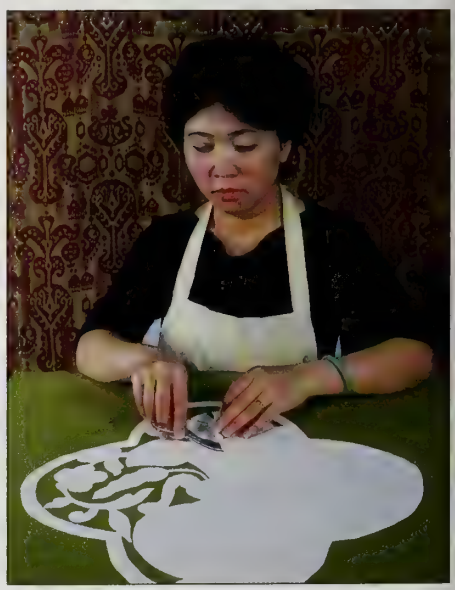
PHOTOGRAPHY ALEC MARSHALL

At Carol Studios, appliqué work, above right, and a group of fabrics, above

Virginia's Curtain Call

Although fabric specialist Carol Talkov began her career as a costume designer for the theater in New York, she is right at home among the draperies and bedding that grace her Fairfax, Virginia, workshop, **Carol Studios**. "It all translates," she says. "My job is still interpreting what designers want." **Thomas Pheasant**, for one, has been commissioning Talkov for ten years to make soft furnishings for him.

"I've always loved fabric," Talkov says. "I love how it moves and the capabilities it has. Each piece says something different." And, she points out, doing draperies for an entire house can be likened to putting on a show. "Everyone does their part before you can do yours," she says. "It's all very challenging. I'm constantly using different



combinations of fabrics that come together for a finished product. When you're dealing with custom work, everything is done only once. I rarely work with the same fabrics, the same styles or the same proportions." By appointment. Carol Studios; 703/204-2050.

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Ritter Antik's Biedermeier lyre-shaped fall-front secretary, above

Biedermeier connoisseur Heinrich Leichter, founder and president of New York's **Ritter Antik**, is literally going public with his penchant for bourgeois design. From November 1 through 30, Leichter is hosting an exhibition—"Biedermeier Furniture, Treasures and Art"—at his Greenwich Village shop. Furniture from Josef Danhauser will be for sale, as well as pieces designed by Karl Friedrich Schinkel and Leo von Klenze. Gems include a lyre-shaped fall-front secretary crowned with a pediment by Schinkel and a ca. 1835 walnut-veneered sofa. Also in the show are some Neoclassical furniture from Altona, Germany, and Lombardy, Italy, and three Louis XVI–style chests from southern Germany. Ritter Antik, 35 E. 10th St., New York, NY 10003; 212/673-[illegible]



PHOTOGRAPHY GIANCARLO GARDIN

Italian Antiques on Sardinia

Croatian-born furniture dealer Silvio Cattarinich developed a fondness for antiques at a young age. "I started collecting small objects as a child—anything I could find at the local markets," he recalls. "It was something instinctual." Years later he began buying carpets, and he eventually opened an office in Genoa, Italy, where he now consults on European furniture, floorcoverings and paintings from the 17th through the 19th centuries.

Not long ago a trip to Sardinia (below) prompted Cattarinich to





Silvio Cattarinich, left, outside Cattarinich Antichità, on Sardinia

acquire a cozy retail space in Palau, near the Costa Smeralda. **Cattarinich Antichità** offers the Italian and French pieces for which he is known in a delightful, sun-filled atmosphere. "It's beautiful here," says Cattarinich. "My clients are on vacation, so they're relaxed and really have time to look around." Highlights include a set of "very interesting" 19th-century French colonial bamboo chairs and matching side tables (top left). Cattarinich Antichità, Via delle Genestre, 07020 Palau, Sardinia; 39-078-970-8479.

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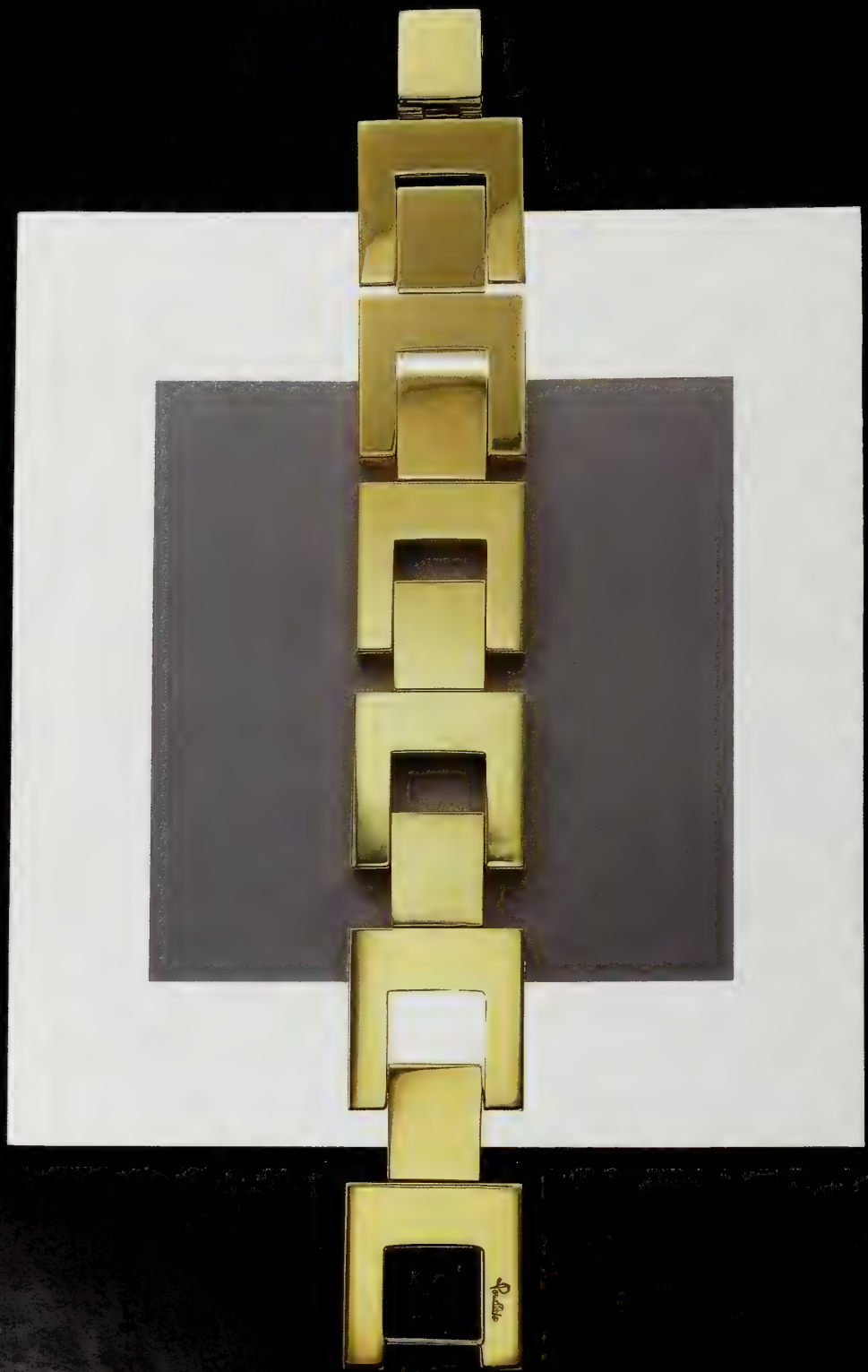
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Chicago Landscape



PHOTOGRAPHY RUSSELL INGRAM





The new sculpture garden at Chicago's **Primitive Art Works** "is a beautiful respite in a busy city," observes **Anne Kaplan**. "It's quite amazing and intricate, and the objects are presented in an authentic way." The shop, which opened 12 years ago, specializes in furniture, textiles, artifacts, sculpture, jewelry and floorcoverings from China, India, Tibet, Korea, Africa and Burma. Kaplan (above, in the garden, with partner **Bruce Goers**) bought a pair of *tülü* rugs, from Turkey. According to Kaplan, owner Glen Joffe "has proven to be a great source for rare items."

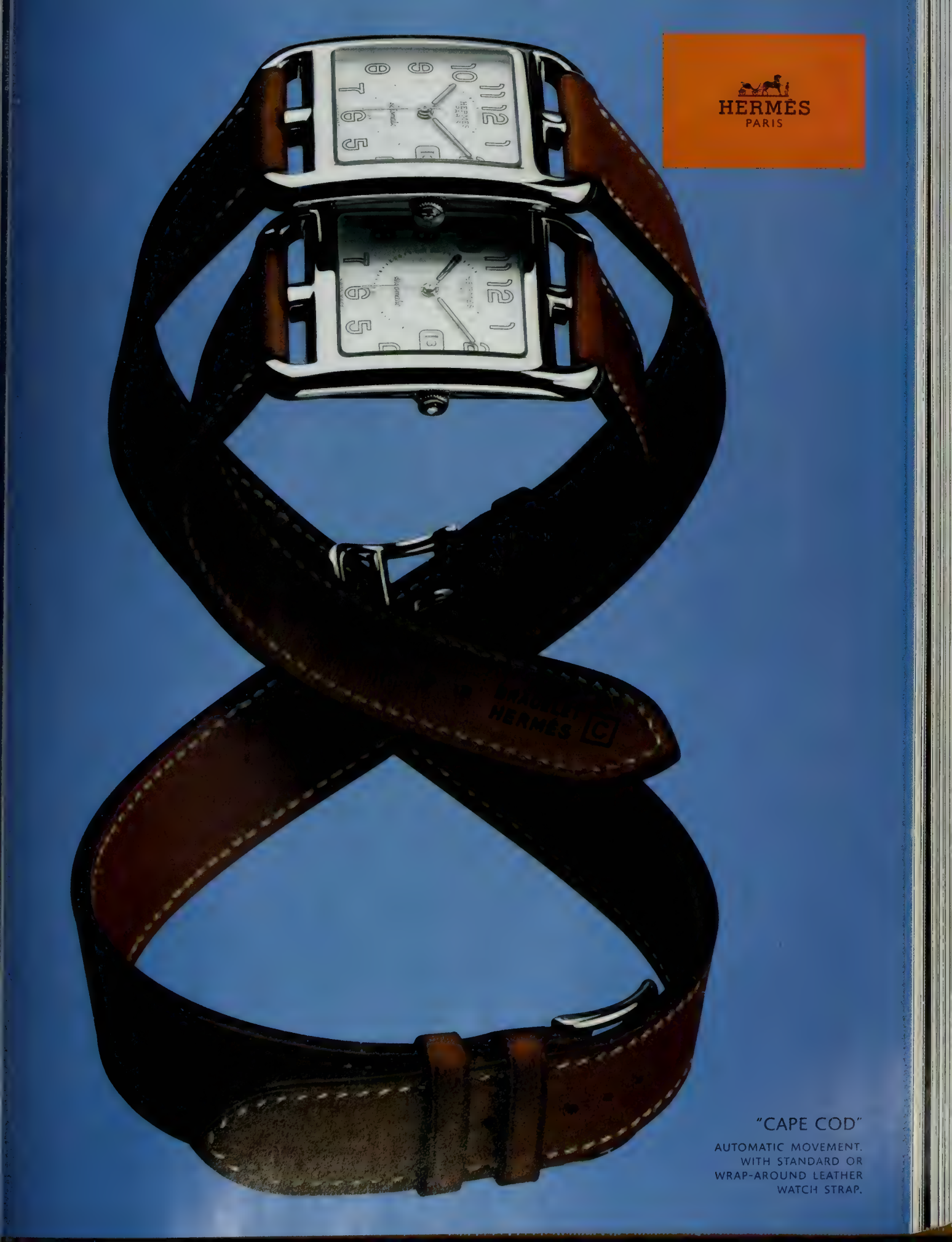
"I carry things that were used and are intended for use by indigenous people," Joffe says. Also part of his selection are an antique jacket and skirt from the Shanxi province (above) and a Tibetan Buddha (top). Primitive Art Works, 706 N. Wells, Chicago, IL 60610; 312/943-3770.



All Things Modern

A big part of our vision is the way in which we mix things," says modern-furniture dealer Greg Wooten, who, with his partner, Patrick Parrish, owns **Mondo Cane** (left). "We enjoy odd combinations." The shop, located in Manhattan, has been frequented by **Calvin Tsao** and **Zack McKown** since it opened last year. Items date from 1880 to 1980 and range from Victorian Aesthetic metalwork to Italian plastic chairs and vases. Mondo Cane, 143 W. 22nd St., New York, NY 10011; 646/486-7616.

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Mark Enos at Baldacchino, left, with a ca. 1870 bronze horse

Los Angeles Decadence

You have to buy what you like," says antiques dealer Steven R. Moore. "If you're not drawn to something, you probably won't be very good at selling it." Moore's Los Angeles shop, **Baldacchino**, is home to an extensive collection of French furniture, lighting and objects from the 18th and 19th centuries, with some Asian pieces mixed in. **Mark Enos** is among the designers who frequent the shop, which has such items as a Lyonnaise commode, a Regency giltwood mirror and a ca. 1820 Imari charger (left). "Wealthy families lived in Lyons," explains Moore, "and their furniture reflects their wealth." Baldacchino, 919 N. La Cienega Blvd., Los Angeles, CA 90069; 310/657-6810.

Sleek Designs in Berlin



Above, a ca. 1960 Murano glass vase by Barovier at Art + Industry

A colorful stock of modern furniture and objects can be found at Berlin's **Art + Industry**, a favorite source for Rome-based **Verde Visconti di Modrone**. "We love good design and useful objects," says Uwe Kniess, who runs the shop with his wife, Susanna. "I grew up with antiques, but I've always had an affinity for modern design." Everything from Art Nouveau and Art Déco pieces to Bauhaus furniture is there, along with ceramics, porcelain and art glass from Bohemia, Murano and Scandinavia. Steel furniture by Mauser (right) is an Art + Industry staple, and the Kniesses are enthusiastic collectors of electric fans that date from 1895 through the 1950s. Art + Industry, Bleibtreustrasse [illegible], 10623 Berlin; 49-30-883-49 [illegible].



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Di MODOLO

MILANO



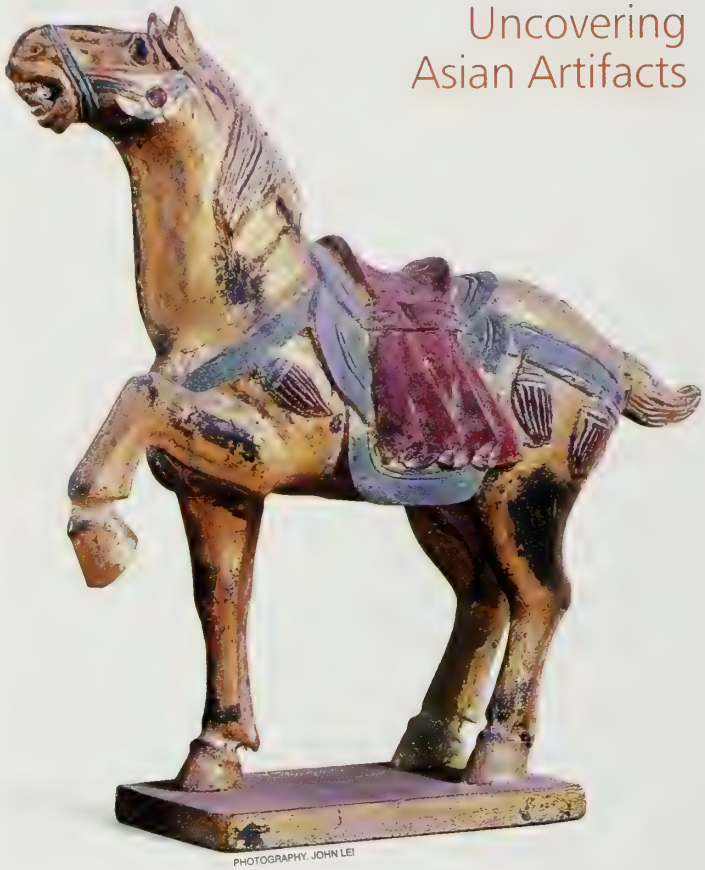
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Uncovering Asian Artifacts



PHOTOGRAPHY: JOHN LEI

Mark and Lily Au met in Hong Kong and discovered they had a mutual affinity for Asian antiques. "We grew up with an appreciation of Chinese furniture," says Lily Au. "It's sort of in our blood." Today the couple's Manhattan showroom, **Manhing**, is a favorite source for **Geoffrey A. Blatt**, who admires the Aus' inventory of reproduction and antique ceramics. Many of the antiques at Manhing are Chinese and date from the Qing Dynasty to the Tang and Han dynasties. The showroom also carries netsuke, reproduction pieces—including a wood Tang Dynasty horse (left)—contemporary vases (right) and items from Thailand and Korea. A collection of rose quartz, lapis and jade carvings is a particular highlight.

"It's not easy to buy in China," says Lily Au. "You really have to know where to go. Larger, more visible shops tend to cater to tourists, so we stick to obscure regions. We travel from one province to the next, allowing us to put the best of everything under one roof." By appointment. Manhing; 212/684-5090.



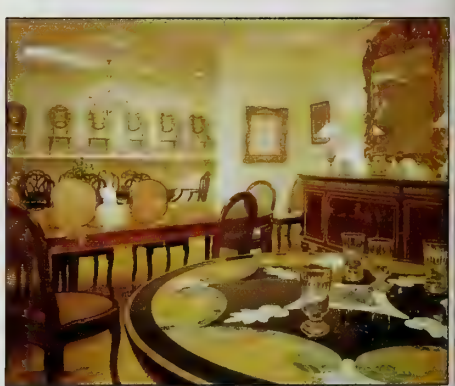
Upscale Dining in Paris

If you want to find a large-scale dining table in France, **Glustin** is the place to go," says New York designer **Penny Drue Baird**. "A good selection is hard to come by in this category. Most antiques dealers won't stock an ample amount of dining tables because they take up a tremendous amount of space." At Glustin, however, a spacious showroom allows them to carry not only 19th-century French dining tables and chairs but commodes, buffets and armoires as well.

"We've even purchased tables through other dealers in the area who've come across pieces that they don't have room for," says Karine Glustin, who runs the shop with her father, Serge. The shop's dining chairs come in sets of eight, ten and twelve. The tables, some of which feature marquetry, are made of oak, walnut or mahogany. Glustin, 140 rue des Rosiers, 93400 Saint-Ouen; 33-1-40-10-24-22. □



PHOTOGRAPHY: VINC



Glustin's large stock of 19th-century dining tables and chairs


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SCOUTING IN SEATTLE

ARCHITECT LARRY YAW EXPLORES THE CITY'S SOURCES

Text by Christopher Finch/Photography by David O. Marlow



Architect Larry Yaw visits Seattle a few times a year to enjoy its scenic location and rich cultural life. LEFT: A view from Elliott Bay.

"SEATTLE," SAYS LARRY YAW, "is a city with its own very distinctive character. This derives in part from its spectacular setting—the way that hills and bodies of water have shaped the urban fabric—and in part from the fact that the people who live there care about their environment and bring tremendous enthusiasm and creativity to making it even better. This is not a place where you think in terms of a great day out at the mall. Instead you have the opportunity to stroll in a splendid downtown area with a mix of old and new buildings, galleries and restaurants. Mature trees line the streets, and there's that marvelous, bracing blend of sea air and freshly roasted coffee. It makes Seattle a wonderful place to go shopping."

A founder of the Aspen, Colorado–based architectural firm Cottle Graybeal Yaw, Yaw has strong ties to Seattle, having attended college there and having married a Seattle native. "One thing that draws me back," he says, "is the fact that the city is full of resources for an architect like myself, whose focus is combining contemporary and timeless materials in new and imaginative ways."

As a prime example, he points to Gulassa & Company, located near the Lake Washington Ship Canal. It was founded by craftsman David Gulassa, who died this year in a kayaking accident. The team of artisans he assembled, including his business partner, Barrett Sheppard, lead designers Stefan Gulassa and Leslie Ross and production foreman Paolo Croatto, is carrying on his remarkable legacy of design and craftsmanship. "They work in wood, metal and glass," Yaw says, "and I know from personal experience that there's nothing these people cannot fabricate. They

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ABOVE: Driscoll Robbins carries traditionally made carpets with contemporary designs from all over the world.



RIGHT: Manager Stacy Rudolph, Yaw, center, and Robbins gather among some of the store's colorful rugs.



GUCCI

SCOUTING IN SEATTLE



LEFT: Honeychurch Antiques, on Seattle's historic First Hill, features Asian artifacts. RIGHT: An 18th-century Indian doorway frames a carved Tibetan altar and Japanese kiriwood boxes.



BELOW RIGHT: Nineteenth-century pieces from Japan, including a fireman's coat, a chest of drawers and a pantry chest, are displayed near 18th-century Chinese doors made of elm.



RIGHT: Co-owner John B. Fairman shows Yaw one of a pair of Chinese earthenware burial figures dating from the Tang Dynasty.

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love to collaborate with architects, whether on custom furniture or on architectural details—the tougher the challenge the better—and they display a finesse and a sense of style that is completely of today yet has a real sense of tradition.

"Shortly before he died, David Gulassa designed a suite of architectural furniture using steel, old-growth timber, poured resin, even rubber. It's worth a visit just to see these stunning pieces."

Another valuable resource Yaw has found for his architectural work is Norberry Tile, a downtown store run by Katharine and Craig Norberg.

"This is a relatively recent find for me," says Yaw, "and it goes right to the top of my list as an outlet for tile and stone surfaces. Not only do the Norbergs carry an inventory of the highest quality, they have a broad and thorough knowledge of the entire field that enables them to fill the most difficult custom orders, and to do so on relatively short notice. This is of enormous value to me, since I'm concerned with meeting the specific demands of a client on a strict timetable. But Norberry Tile is also a terrific place for the retail customer looking for something special."

A few blocks northwest of Norberry Tile is Driscoll Rob-

continued on page 82





GUCCI

florence milan new york beverly hills london paris tokyo hong kong

SCOUTING IN SEATTLE

RIGHT: Smith Tower overlooks the rear entrance of Norberry Tile, which Yaw considers "a complete resource for tile and stone surfaces." FAR RIGHT: Brazilian mosaics and a custom vanity.

BELOW RIGHT: Yaw and owners Craig and Katharine Norberg design with a selection of tumbled marble and mosaics. "If we can describe it, they can have it made in fairly short order."





continued from page 80

bins, which specializes in high-quality rugs.

"Driscoll Robbins," Yaw explains, "has a wonderful eye that was cultivated by his parents, who left the corporate world to become collectors and purveyors of museum-quality Oriental rugs. Driscoll opened his own shop four years ago, catering to both designers and discriminating retail buyers. At any given time, the gallery contains a diverse selection of fine carpets, but I'm especially interested in Driscoll's collection of Gabbeh rugs, produced by a once nomadic tribe that trekked through

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SEATTLE SOURCES

1 **Gulassa & Company, Inc.**
6 Dravus Street
206/283-1810
Custom-designed furniture and architectural elements

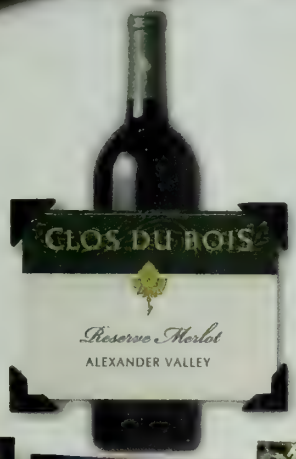
2 **Glenn Richards**
964 Denny Way
206/287-1877
Asian furnishings and garden pieces

3 **Driscoll Robbins**
1002 Western Avenue
206/292-1115
Oriental carpets

4 **Norberry Tile**
Pioneer Square
207 Second Avenue South
206/343-9916
Tiles, stone surfaces and custom work

5 **Honeychurch Antiques**
1008 James Street
206/622-1225
Asian antiques





Just like that,

I THOUGHT OF EIGHT CANDLES

and one wish.



A freckled little girl sits at the front of a crowded table, staring at a cake, searching for the perfect wish—a bike, a puppy, a brother. No, a bike. Then letting loose with a gust. Eight candles flicker and smoke. In a town, in a home, at a fortieth birthday party, a woman lowers a glass of merlot, glances at her brother and smiles at a memory. A camera flash catches a few freckles.

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SCOUTING IN SEATTLE

continued from page 82

the Zagros Mountains of southwestern Iran, a rather forbidding and remote area.

"These rugs weren't much known before the 1970s," Yaw adds. "They're hand-knotted, and the designs—some might call them primitive—have a directness that, to my mind, relates very much to contemporary art. Unlike most Persian rugs, they don't adhere to some highly codified design system. Each Gabbeh rug is unique, the product of the vision of the individual weaver. Several times a year I visit Driscoll to see if he has anything for my own Gabbeh collection."

A brisk uphill walk will lead a shopper from Driscoll Robbins to the shingled home of Honeychurch Antiques. The building would provide an ideal setting for traditional American furniture, but the Japanese banners fluttering outside promote other expectations that are spectacularly satisfied within.

"I don't claim to be a scholar or connoisseur of Asian antiques," says Yaw, "but I am a great admirer of Far Eastern craftsmanship, Japanese objects in particular. Honeychurch Antiques had its origins in Hong Kong, and the present store was opened more than twenty years ago by John B. Fairman and his wife, Laurie. John keeps the showrooms stocked with superb examples of antique furniture, objects and textiles, principally Chinese and Japanese. He fills in the provenance and the historical background, which of course adds to my pleasure. Last time I was there I found a vibrant Japanese rag quilt, which had been assembled by textile mill workers from fabric remnants found on the factory floor."

The couple opened a second store, Glenn Richards, which is run by Laurie Van Dorn Fairman. It features a wider and more affordable range of Asian furnishings and collectibles.

"She has an eye for the unusual," says Yaw, "and she travels to many parts of the Pa-

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RIGHT: "I rarely visit Seattle without a rejuvenating stop at the Pike Place Market," says Yaw, holding an Alaskan king salmon.

BELOW LEFT: "Glenn Richards is a wonderful place to browse, huge and airy, like a barn filled with delicious surprises." The shop specializes in Asian furniture and garden elements.





LEFT: Antique and contemporary Japanese granite lanterns are displayed throughout the spacious store.



ABOVE: Wagon wheels of molave wood from the Philippines rest atop a 19th-century Chinese altar coffer.

OD THINGS. SMALL PACKAGES

new mom, Melina cherishes every
nute she has with her daughter. "I'm
unate in that I can bring her to work
with me every day. It gives me the
portunity to be a part of all her firsts."



Ring in 18K White Gold with Diamonds and Black Onyx, about $4,875. Earrings in 18K White Gold with Diamonds, about $8,775. All from DiMODOLO.

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go to her head. "I have a
maybe not
ition.. They call them like
Trust me, they



Earrings in 18K White Gold with Diamonds and Pink Sapphires, about $2,995. Necklace in 18K White Gold with Diamonds, about $3,250. All from Di MODOLO

RING IT ON

What's next for Melina? "I not necessarily about filn versus television versus th theater. My goal is to take n that challenge me and exc me and ultimately help m grow as an actor."



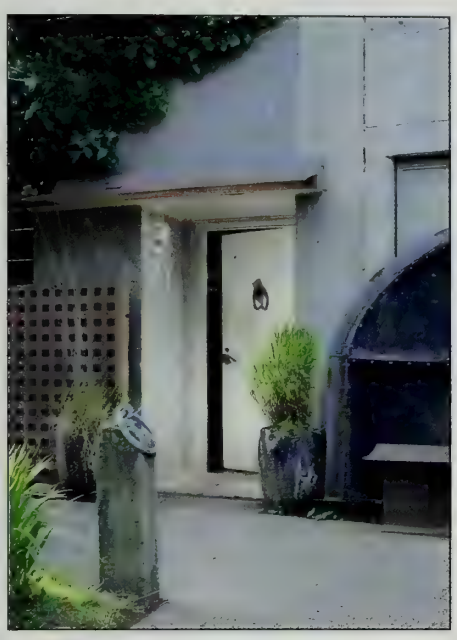
Di MODOLO presents

Golden Girl

Melina Kanakaredes knows a thing or two about "prime time." With a blossoming career and a growing family, she's truly hit her stride. But if asked, this star of NBC's hit show *Providence*—and all-around Greek goddess—will surely tell you the best is yet to come. Here, she shines wearing jewelry from the Di MODOLO Collection, created by celebrated Italian designer Dino Modolo.

Rings in 18K White Gold with Diamonds, from $1,695. Bracelets in 18K White Gold and Diamonds with Pearl Center, about $4,950, with Pavé Center, about $5,225. All from Di MODOLO.

SCOUTING IN SEATTLE





RIGHT: Gulassa & Company, a fabrication studio, specializes in custom work. FAR RIGHT: Lead designer Stefan Gulassa, left, owner Barrett Sheppard and Yaw discuss plans for a new design.

BELOW RIGHT: On the deck is a grouping of sculptural furniture designed by David Gulassa, the studio's founder. A Rubber Seat stands in front of a steel side table and a Japanese Stool.

continued from page 84

cific Rim and beyond, from the Philippines to India, to uncover the eclectic array of objects and furniture that fills her shop." Items range from sculptural solid-wood wagon wheels to elegantly simple staved-wood lacquered Chinese lunch boxes.

"I always seem to find a piece that demands to be bought," he continues, "either because it complements a project I'm working on or because I see how it can be adapted to become a piece of custom furniture. Sometimes just seeing how an object has been constructed by artisans from another culture will inspire me to experiment with a contemporary furniture design. My compulsive self takes over at Glenn Richards. Often I just take a fancy to a piece and figure out what to do with it when I get home."



Expanding on the pleasures of browsing, Yaw emphasizes that no one should visit Seattle without spending a few hours at the Pike Place Market, a nine-acre historic district where one can wander through ornate early-twentieth-century arcades admiring the work of local craftspeople, purchase Alaskan salmon or locally harvested oysters, sample freshly picked berries or sip cocktails in a fine restaurant while watching the ferries and sailboats crisscrossing Puget Sound.

"Pike Place is an example of what makes Seattle special," says Larry Yaw. "It's a city that's defined by the young creative people who've chosen to live there. They feed on the energy of the city and the beauty of the setting, but they give back in a big way, enriching an already rich cultural life. Seattle is full of people who are following their passions and doing work that is world class or rapidly headed there. That's why I keep going back. It's a great place to recharge your creative batteries." □

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MICHAEL MORRISSEY/COURTESY BRIDGE HOUSE

Top architects and planners are creating Aqua, a private community being built on Allison Island in Miami Beach. LEFT AND BELOW: As seen in the renderings and in the models throughout, every residence is oriented to the water.

By Mildred F. Schmertz

CRAIG ROBINS IS KNOWN to the worlds of architecture, interior design, historic preservation and real estate as the innovative developer who founded Dacra, one of the first companies that in the late eighties began to rehabilitate run-down properties in Miami Beach's Art Déco District. For the past six years the thirty-eight-year-old entrepreneur has brought about the reemergence of Miami's Design District, an eighteen-block sector that he is transforming into what is to be the center of the interior design industry in South Florida.

Currently he is in the process of building Aqua, a gated island neighborhood that promises to be unlike any other, anywhere. The architecture of the town houses and mid-rise apartment buildings will be consistently modernist, with no traces of postmodernist pastiche or reproductions of historic styles. Given the belief of developers in the United States that the speculative housing market always requires traditional design, Robins's choice to go modernist throughout is a rare and significant town planning event.

Aqua, located near the northern boundary of Miami Beach, is under construction on an eight-and-a-half-acre tip at the southern end of Allison Island, an approximately forty-acre narrow strip of land surrounded by a wide waterway named Indian Creek. On the site was a former hospital complex. Aqua offers panoramic views of neighboring shorelines in three directions: To the east lies Miami Beach's famous Collins Avenue, with its high-rise apartments and hotels; to

continued on page 96



DUANY PLATER-ZYBERK/COURTESY BRIDGE HOUSE

On the other side, the planets meet





Reverso Sun Moon

For those with celestial standards, this Reverso has the elegance to offer both the sun and the moon, and then turns smoothly to reveal its intricate workings through a sapphire crystal on the other side. Complete with power-reserve, this tiny mechanical planet is something of a star performer.

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MODERNIST SHORE LINES



STEVEN BROOKE/COURTESY BRIDGE HOUSE

RIGHT: Dominating the eastern edge of the modernist village are three mid-rise apartment buildings set behind staggered rows of town houses. The one at right is by architect Alexander Gorlin.

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the south is a long vista of the pleasure-boat- and dolphin-inhabited water; and to the west is a stately series of large, well-landscaped houses with lawns bounded by the water's edge.

After the hospital closed, the property went on the market. Robins acquired the land at a very favorable price because he took a chance and made his purchase before the site had been rezoned for residential use. Most developers want maximum heights and densities for maximum profitability; Robins, however, favors low densities and height limitations, believing that such measures protect the land, make it more livable and honor the concerns of the surrounding communities.

As it turned out, the residential rezoning codes for the site were devised by Elizabeth Plater-Zyberk, whose firm, Duany Plater-Zyberk & Company, was chosen by Robins to develop the master plan for Aqua. DPZ is best recognized for the design

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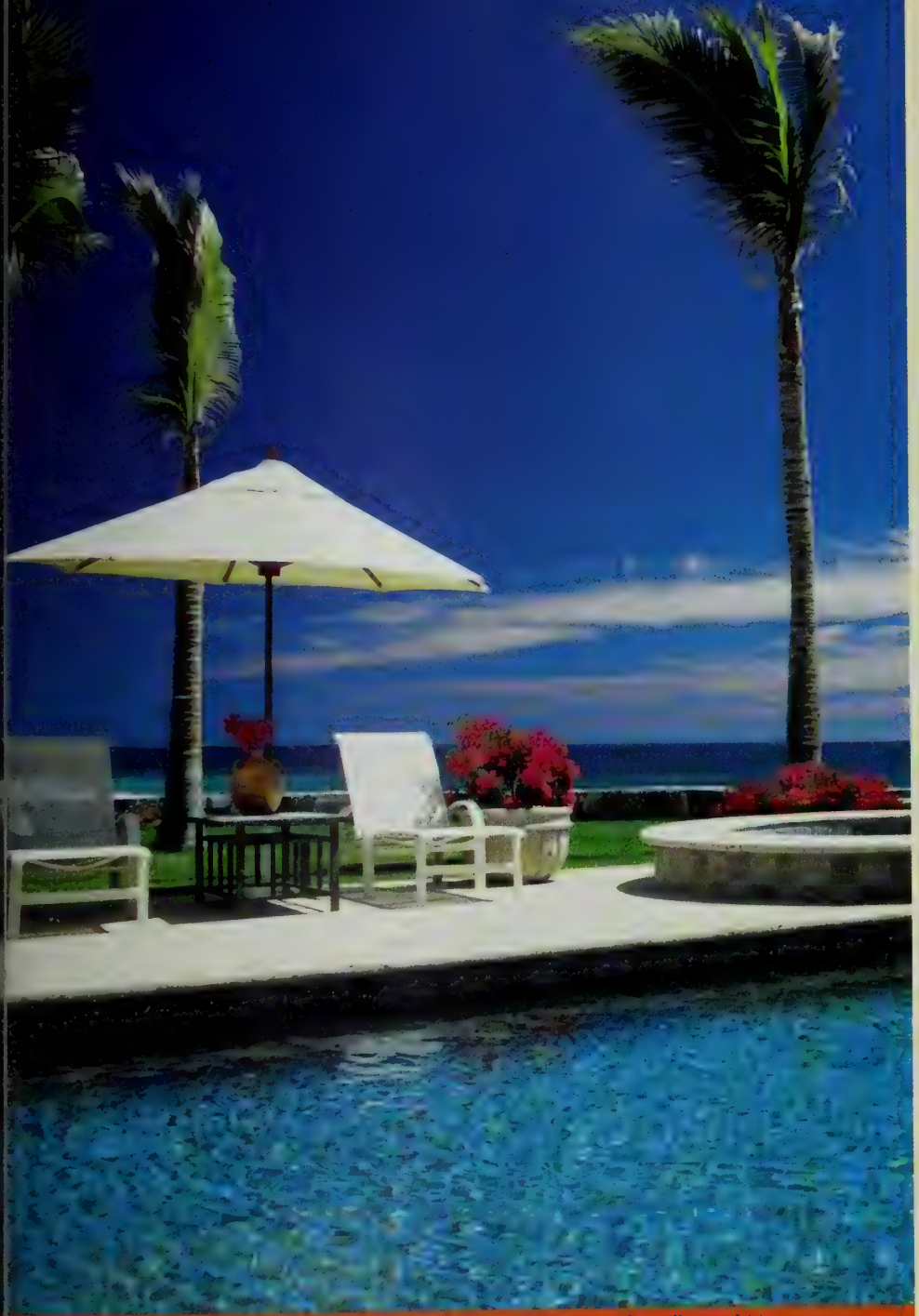
BELOW LEFT: Architect Walter Chatham is converting an existing structure into apartments with terraces and lofts. His design incorporates glass planes and abstract lines. BELOW: The lobby.



KATHRYN R. DEFILHR COURTESY BRIDGE HOUSE



KATHRYN R. DEFILHR COURTESY BRIDGE HOUSE



nfinity edge pool with spa and the turquoise seas from the terrace of a Villas Del Mar property.

DESTINATION: DELUXE

Check into a world of luxury with globe-hopping vacation spots that place the accent on five-star design.

Villas Del Mar

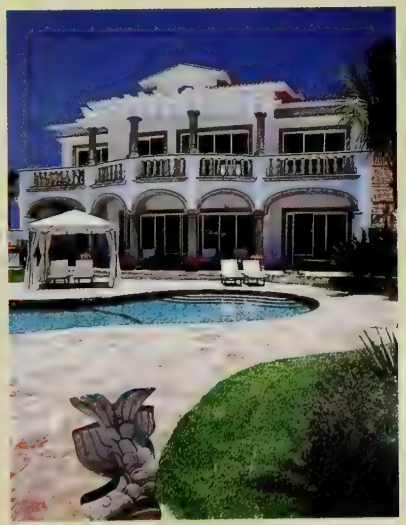
Where Luxury Comes Home

What is the definition of a deluxe destination? For many, it might include the comforts of a fabulously decorated home, coupled with the graces of a five-star hotel. That description fits Villas Del Mar at Palmilla, a new gated enclave of homes located at the tip of the Baja Peninsula in Los Cabos, Mexico.

Available for ownership or limited, exclusive rental, Villas Del Mar offers large luxury villas and mountainside casitas, all with sweeping views of the Sea of Cortez. Each unit is unique, but all share the essence of a richly appointed Mexican hacienda, with warm earth tones, Saltillo floors, exposed wooden beams, handmade tiles and hardwood doors and cabinets.

Twice-daily maid service is provided, continental breakfast is delivered to the door, and a private chef can be called upon to prepare meals in the gourmet kitchen. A full-time concierge arranges everything from dinner reservations to resort activities, including a round of golf at the 27-hole Jack Nicklaus signature course. Beachfront access to Palmilla's white sands or a dip into the Ocean Pool—a protected cove in the ocean rock fed by seawater—raise relaxation to an art form at this laid-back version of Shangri-la.

For information on these two- to five-bedroom homes, call (866) 845-5277 or visit www.villasdelmar.com



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ny architects had imagination, but only son Mizner had the courage to let his of the cage." The words of Frank Lloyd ght ring especially true today, as the

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a Raton Resort & Club celebrates its 75th iversary as a deluxe destination—a lasting ament to the vision and creativity of zner, the resort's founder.

A famed, eclectic architect from New York, Mizner originally built the 100-room Cloister Inn in 1926—it was renamed the Boca Raton Hotel and Club in the '30s, then the Boca Raton Resort & Club in the late '80s. He envisioned a pink palace to which international society would flock. This structure still exists as the main hotel for today's Resort complex, replete with imaginative Spanish-style architecture, courtyards and European fountains.

Situated on 356 tropical acres in fabled Palm Beach County, Florida, the resort transports guests to the world's most beautiful playground. The experience begins with the palatial Cloister, spanning three distinct styles of newly remodeled guestrooms and suites that are as stunning as they are comfortable: the Cloister's classic Mediterranean styling, the Beach Club's casual elegance and the 27-story Tower's dramatic ocean views.

The resort's main lobby has been expanded to encompass a Grand Piazza with a hand-carved fountain and intricate ceilings. This area serves as home to a Hugo Boss boutique, an intimate waterfront bar and the refurbished Malone's Magic Bar. The main lobby's ceiling was restored to its original splendor by Latin American artisans, showcasing the blend of Spanish-Mediterranean, Moorish and Gothic influences that define Mizner's signature flair to this day.

Majestic architecture is only one element of the experience. Three championship golf courses, a state-of-the-art tennis and fitness center, a full-service marina and a private half-mile beach allow one to enjoy every activity under the sun. A world-class spa, set to open in late 2001, will feature therapeutic pools and tranquil gardens, all part of a path to total relaxation.



An ocean-view room at the Boca Beach Club.

Eighteen restaurants and lounges satisfy the most discriminating tastes. Lucca, a new Tuscan-style waterfront restaurant designed by David Rockwell and operated by renowned restaurateur Drew Nieporent, is certain to become a highlight. It features Tuscan design elements, an open kitchen with wood-burning ovens and an intimate chef's table—the perfect end to a day in paradise.

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A panoramic view of The Breakers resort on the island of Palm Beach.

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The Breakers new Ocean Golf and Tennis facility.

Originally constructed in 1896 as The Palm Beach Inn, and expertly rebuilt not once but twice following fires in the successive 30 years, The Breakers as it is known today sets the standard for American luxury. While preserving its high levels of service and amenities, the resort has been completely revitalized and expanded with an aura of casual sophistication. Each of its 560 rooms has been recently renovated and features either an ocean, golf course or garden view.

Listed on the National Register of Historic Places, The Breakers was created in the Italian Renaissance style and inspired by the magnificent Italian villas of the 1400s. The building is noted for its most enduring architectural symbol: twin Belvedere towers with graceful arches patterned after the Villa Medici in Rome. Other design highlights include a Florentine fountain—patterned after the fountain at the Boboli Gardens in Florence—at the front drive, and a main lobby inspired by the Great Hall of the Palazzo Carega in Genoa.

Guests can indulge in a 20,000-square-foot spa that evokes the sensual appeal and relaxed luxury of the French Riviera and the Italian coast. Among the spa's attractions an ocean-view fitness center, specialty t ment rooms that combine a variety of serv and a host of signature body treatments suc soothing scrubs and wraps.

The Breakers was inspired by the magnificent Italian villas of the 1400s

The Breakers boasts two 18-hole golf cour including the newly redesigned hist Ocean Course; 10 lighted tennis courts; a Mediterranean-style beach club overlool one-half mile of private beach; four swimm pools; an extensive program of family children's activities, including the Coc Crew summer camp for children; an standing selection of restaurants and an a of on-site signature retail boutiques.

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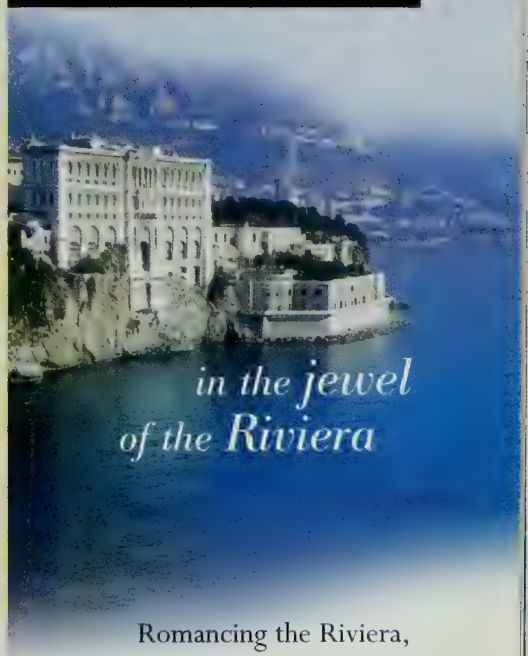


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MODERNIST SHORE LINES



KATHRYN R. DEFEHR/COURTESY BRIDGE HOUSE

LEFT: Two attached buildings form a cohesive whole for architect Alison Spear. Cubes of glass curtain walls break up the geometric façade. BELOW: A palette of white and blue cools the design.

continued from page 96

of two towns—Seaside, Florida, and Kentlands, Maryland. She and her partner, Andres Duany, are also the founders of a movement they call New Urbanism, which advocates incorporating the principles of traditional small-town planning into the development of cities and neighborhoods.

In the project's early stages Plater-Zyberk worked with architects Walter Chatham and Alison Spear to see if any of the old hospital buildings could be adaptively reused. The team discovered that only the seven-level parking garage met the standards of the current hurricane codes; all of the other structures had to be torn down. "That was good news," recalls Spear. "We'd been trying unsuccessfully to revive them and make something out of their weird floor plans." The architects decided that because the garage was adequate for parking the cars for all three proposed apartment buildings, it should remain, while the rest of the site would become a clean slate. "Liz and her team went back to their drawing boards and came with an overall plan that really worked."



KATHRYN R. DEFEHR/COURTESY BRIDGE HOUSE

When completed in thirty months, Aqua will be preeminent among similar luxury communities in Florida because of the splendid way it relates to the water. Developers of other water-oriented sites place the most expensive houses or apartment buildings near the water's edge, bordered by landscape accessible only to the owners. In such layouts, there are no water views from the streets or from the other, less costly houses built on so-called dry lots. There will be no dry lots in Aqua.

A continuous tree-shaded promenade spanning the length of the shore is intended for strolling and biking and is lined by small private docks. At the southern tip is a landscaped plaza with an immense neighborhood pool. All streets extend to the promenade, offering vistas of Indian Creek, while town houses that do not face the water have oblique views of it from balconies and terraces overlooking the streets. The design includes tree-sheltered sidewalks, a small town square and mango and citrus groves.

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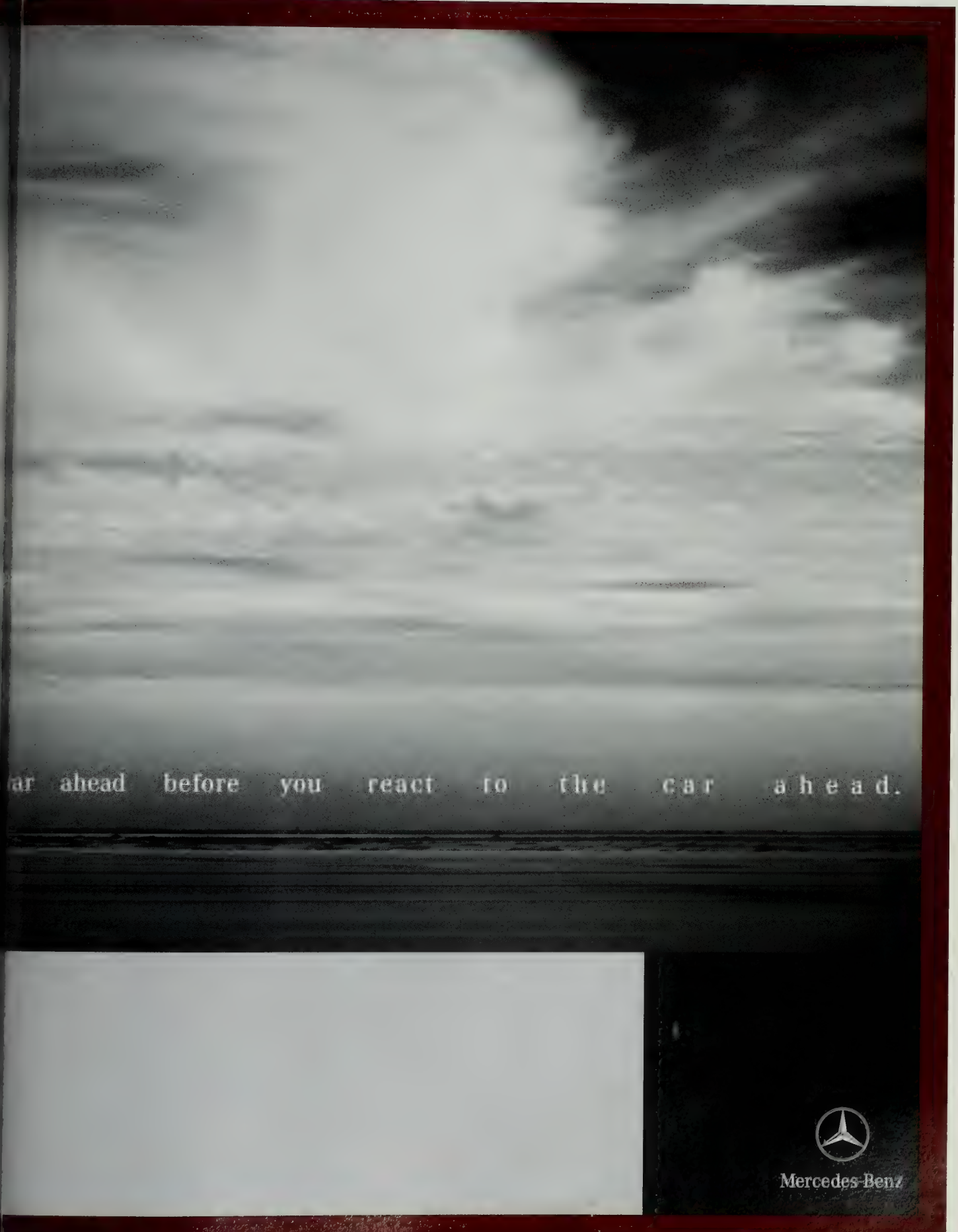


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MODERNIST SHORE LINES



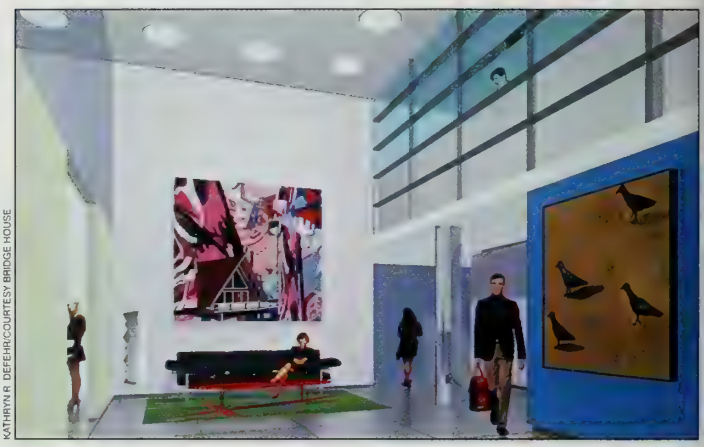
KATHRYN R. DEFEHR/COURTESY BRIDGE HOUSE

continued from page 100

Aqua will consist of forty-six four-story single-family town houses, and three mid-rise apartment towers situated on the eastern edge of the site. The town houses are assembled in four blocks bounded by an asymmetrical street network. Block sizes vary: The smallest comprises six town houses; the largest, fifteen.

While DPZ, Chatham and architect Alexander Gorlin, another principal participant, each produced town house designs, Robins hoped for a larger number of different architects to collaborate on the low-rise housing. He chose six firms: Brown Demandt, Hariri & Hariri, EFM Design (Emanuela Frattini Magnusson), Suzanne

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KATHRYN R. DEFEHR/COURTESY BRIDGE HOUSE

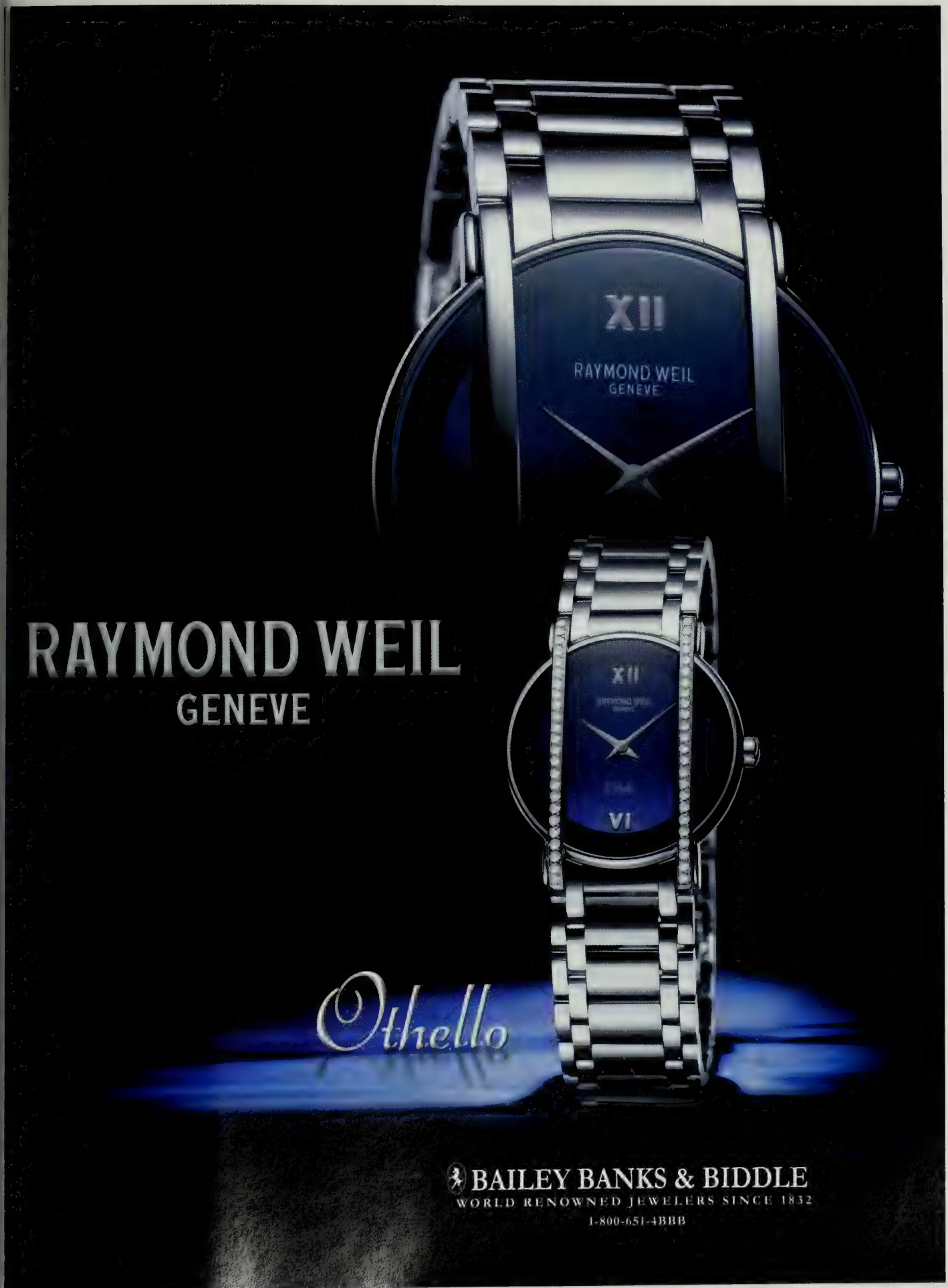
He is building Aqua, a neighborhood that promises to be unlike any other.

ABOVE: Gorlin conceived his building as stacks of balconies and sunscreens, which create a striking interplay of planes. ABOVE RIGHT: Light floods the lobby, where contemporary art will be hung.



STEVEN BROOKE/COURTESY BRIDGE HOUSE

RIGHT: The pedestrian-friendly development has a tree-shaded promenade running the entire length of the shoreline, and a series of small plazas. Docks punctuate the waterfront.


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AUGUSTUS™

MODERNIST SHORE LINES

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Martinson, Albaisa Musumano and Allan T. Shulman. Each town house configuration will be repeated several times at various locations in the master plan.

Plater-Zyberk and her team were careful to consider how the newly created neighborhood would look to those dwelling outside the gate. Occupants of the houses on the rest of Allison Island, and along the nearby western rim of Indian Creek, were opposed to the construction of the three apartment buildings. Helping the proposal win acceptance was Robins's decision that each of the mid-rises be designed by a leading architect. He is so pleased with the result that he has named each one after its creator. They will be known as the Chatham, the Spear and the Gorlin.

"I'm basically styling a parking garage," is the modest claim made by Chatham, the designer of the northernmost apartment building—the preexisting garage with four condominium floors added to the roof. There will be four huge high-ceilinged apartments occupying each floor. At the ground level will be a pool and health club, as well as office space and a convenience store.

The apartment structure at the center of the three is by Spear. Designed as two linked buildings, it fronts the neighborhood square on one side and the waterfront promenade on the other. Within its base, except for the entrance drive and lobby, double-height town houses line the sidewalks and promenade, creating a gentle transition from mid-rise to low. At two corners on the upper façades, stacks of deep balconies are interrupted by cubelike three-story tiers of glass curtain walls, which enclose the additional space afforded apartments without balconies. "I love the way these volumes work architecturally," says Spear, pointing out how the façades become more interesting because of the play among the projecting and receding planes.

The southernmost apartment building, by Gorlin, occupies the most open and dominant site of the three, with uninterrupted views to the east, south and west. Like its neighbor by Spear, a portion of the first two floors are town houses with simple, flat curtain wall façades; the rest consists of a lobby and club. Above this level are nine floors with sweeping views of Indian Creek as it widens southward to become a broad river. "My building," Gorlin explains, "is a mild critique of the typical developer tower with façades that are either all stripes of windows, spandrels and balconies or the flat-glass surfaces of an unarticulated curtain wall." By means of projecting and receding surfaces, deep shadowed balconies, extended sunscreens, fenestration patterns and a wavelike roof, Gorlin has created a layering of surface not usually seen in a developer building.

> The architecture will be modernist, with no traces of postmodernist pastiche or reproductions of historic styles.

When completed, this mid-rise will have an expressive power that befits its pride of place in the Aqua ensemble. The first building to be seen from the pleasure boats heading north on Indian Creek and the most visible from the waterfront communities to the south, it will be the landmark of a new urban neighborhood that is mostly low-rise and made green by interior town house courtyards, little parks and treelined streets. It is fitting, and even inspiring, that Craig Robins and his team of planners and architects, while carefully designing a private gated community, kept the greater landscape, and its public, so well in mind. □

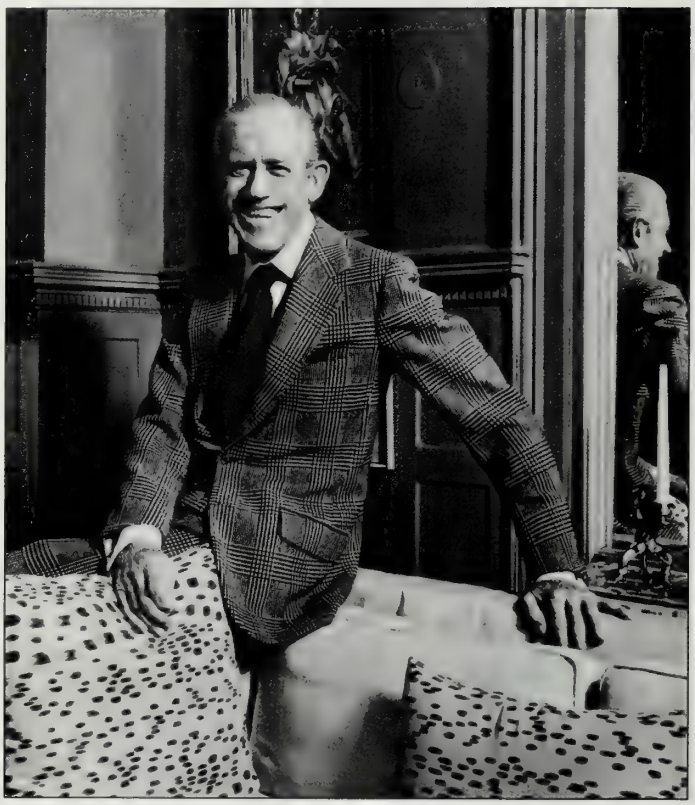

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VAN DAY TRUEX

A LOOK BACK AT THE DESIGN PIONEER'S LIFE IN THE SOUTH OF FRANCE

By Adam Lewis

Design director of Tiffany & Co. for some twenty years, president of New York's Parsons School of Design, design educator, decorator, writer and "arbiter of American Taste," Van Day Truex (1904–1979) was nothing short of legendary. Though New York City was his home, ever since his first visit to the south of France in 1930 he had longed to live in Provence; in 1962 he bought a house there, the first of three, which he restored with customary simplicity and taste. He made Provence his base until 1978, when he returned to New York. This excerpt is from the book Van Day Truex *by Adam Lewis.* *Copyright © Adam Lewis, 2001. Reprinted by arrangement with Viking Penguin, a division of Penguin Putnam, Inc.*



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Schooled in classical and European principles, Van Day Truex (left) influenced a generation of American interior designers as head of Parsons School of Design in New York.

In the spring of 1930, John and Alice Garrett had invited Truex to join them for a motor trip through Provence. During their three weeks together, they had visited Avignon, Aix, St.-Rémy, Arles, and several villages in the Lubéron Valley. The ancient cities and rugged countryside had made an indelible impression on Truex. Writing about the Lubéron Valley in *Architectural Digest* in 1979, Truex said, "The countryside is strong and lovely, with a bracing climate of sun and wind.... It seems that almost every day there is some new and fascinating site to be discovered." His dream of living in this valley, which began on his first visit, had become a reality in 1962.

When Truex first saw the magnificent front doors of the Louis XIII–period house in the ancient fortress town of Gordes, in 1962, he knew that this was where he wanted to live. Not only did he love the house, he was enchanted, too, by the village, which he described as an "almost perfect hillside community." After buying the property, he quickly became a part of the community and was well received by the local citizens, who were both delighted and amused by the coordinated beige outfits he wore. The village baker, who worked in his grandfather's bake shop when Truex lived in Gordes, remembers, "Monsieur Truex was always immaculately dressed, even in the early-morning hours when he walked down the hill for his baguette. He was never without a jacket."

The fact that the house in Gordes had been owned

continued on page 110

In 1962 Truex bought his first residence in Provence, in Gordes. RIGHT: The Louis XIII house's façade. FAR RIGHT: He furnished the living room with characteristic restraint.



VAN DAY TRUEX/COURTESY VIKING



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VAN DAY TRUEX



JOHN T. HILL



JOHN T. HILL

continued from page 108

by André Lhote, the painter, only added to Truex's fascination with the ancient structure. With its massive staircase in the entrance, the grand proportions of its gallery, and its spacious private rooms, the place had every architectural component he had dreamed of. He was also pleased that Lhote had never really renovated the house. This would allow him to do his own restoration without having to alter the previous owner's mistakes.

The house was located on the eastern side of Gordes, and every window on the southern exposure provided a dramatic view of the Lubéron Valley. Throughout the house, there were exceptional fireplaces and overmantels and remarkable stone details. The one bath and one toilet were serviced by outmoded plumbing and had crude old-fashioned fixtures. The kitchen was barely adequate. The ancient terraces were crumbling and in great need of repair. But the purchase price of the house and the estimated costs of renovation were within the budget Truex had set for the project.



JOHN T. HILL

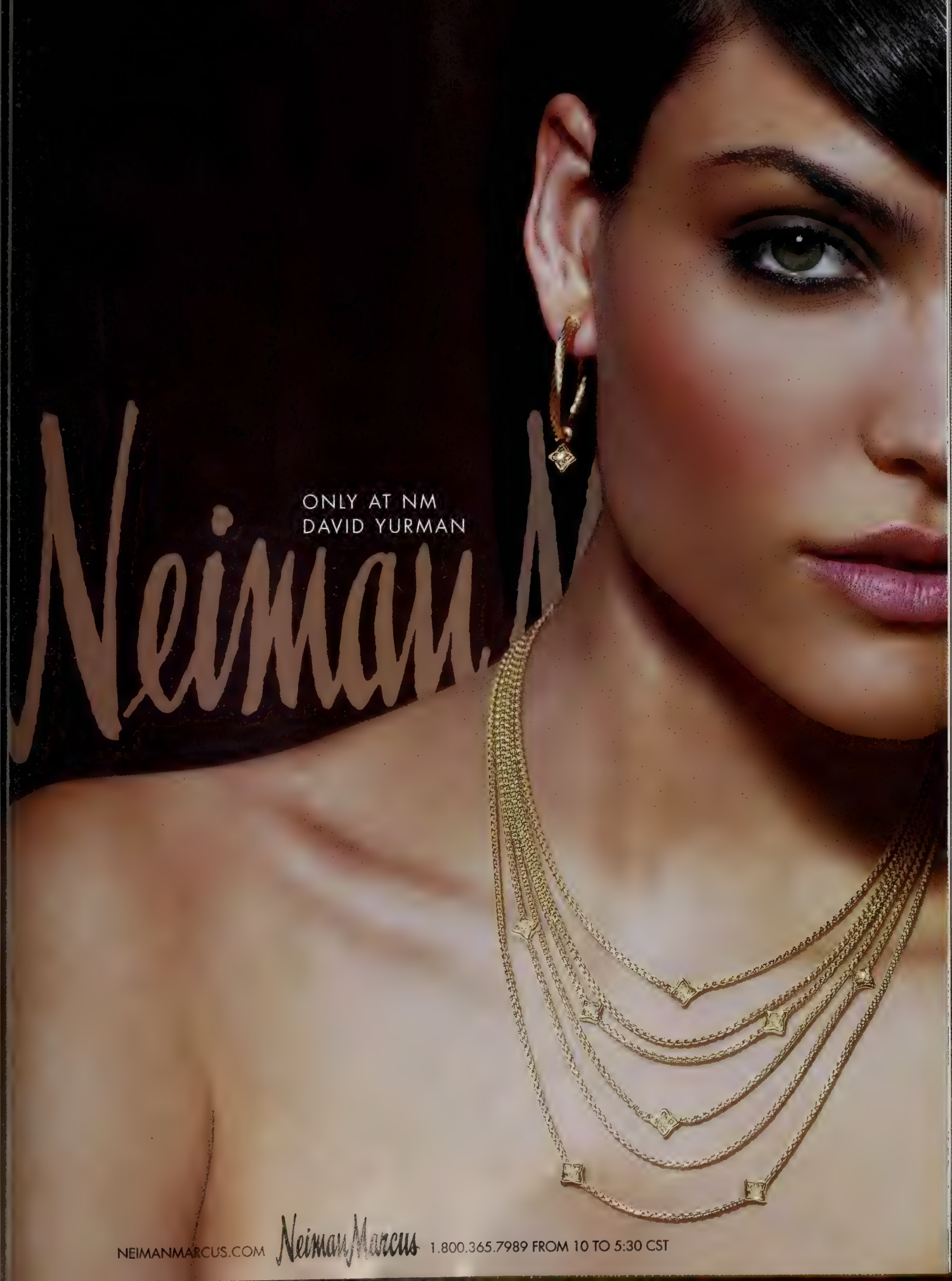
ABOVE LEFT: Truex also supervised the renovation of his next house, outside Gargas. ABOVE: In his décor, Truex stressed natural materials and fabrics as well as beige.

Truex called the house Chaumet. Working with area craftsmen, he ensured that the house, which sat on 20 acres, complemented its surroundings. LEFT: The master bedroom.

Having never actually done any renovating himself, Truex was completely unaware that construction expenses on an old house could run to twice the estimated cost, and usually did. The two biggest expenditures that he did not figure into his budget were a new roof and the support structures that were needed for the terraces. Nor did he account for the extraordinary expenditure that would be required to meet the specifications imposed by the Bâtiments de France Administrative on the restoration of every historic building. These rigid regulations applied to both interior and exterior renovations.

Truex felt strongly that he wanted to work personally with the local artisans and craftsmen, and thus he elected not to hire an architect or

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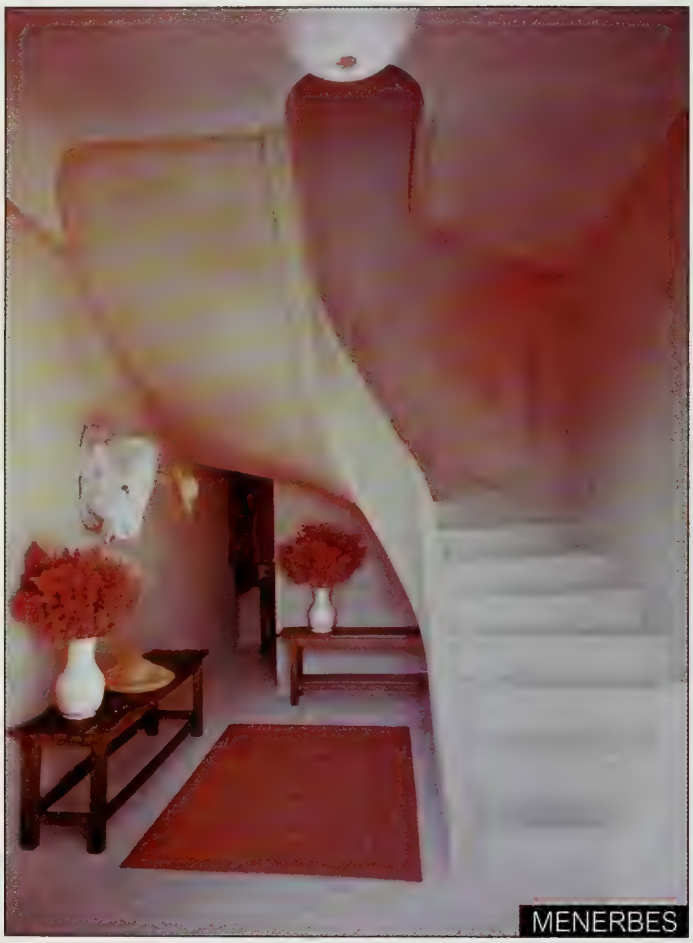
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For his third Provençal property, located in Ménerbes, Truex himself meticulously planned a new house. FAR LEFT: The stair recalled one created by Le Corbusier.

LEFT AND ABOVE: Known as an excellent cook, Truex designed the living room, which contained rattan and wood furnishings from the area, to also serve as a dining room.

continued from page 110

general contractor. From the first day of construction, when work began on the foundations and outside walls, to the last, when Truex suffered the frustration of matching the color of existing stonework, the costs were phenomenal. The addition of electricity, plumbing, and proper drainage brought expenses that quickly went far beyond his budget. It was just as well that Truex was committed to the idea of minimal furnishings and had never intended to have expensive furniture or antiques, because it was clear that by the time construction was completed, he would have virtually no money left.

Everyone in Gordes was impressed with the work Truex had done and sympathetic about his economic plight. The financial officer with whom he dealt at the local bank advised him to sell the place immediately and invest in a more modest property. As awful as that idea sounded to him, he knew he could not afford to keep the house.

Determined to live in the valley between the Vaucluse and the Lubéron Mountains, Truex in 1964 bought an abandoned farmhouse that he named Chaumet ("thatched cottage"), on twenty acres of rugged land outside the town of Gargas. Chaumet was in far worse structural condition than the house in Gordes had been, but it was much smaller. The rural location was outside the jurisdiction of the Bâtiments de France Administrative, which meant that he could make the necessary adaptations on a much smaller budget. This is not to suggest that he was any less sensitive to the landscape and local architecture when he restored Chaumet; indeed, he did everything he could to ensure that the house was in keeping with its surroundings. Again choosing not to hire an architect, Truex planned the renovations and then, working with local craftsmen, supervised the entire reconstruction. But when Chaumet was finished, he found that it was not really what he wanted. Looking back on it later, he would say, "The whole experience was far too much work. The

continued on page 116

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VAN DAY TRUEX

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house was so isolated that no one wanted to come for dinner for fear of getting lost. It was hell."

In spite of the frustrations and isolation of Gargas, Truex's work on Chaumet was a triumph. Not only did he succeed in his quest for simplicity in the renovation and furnishing of the house, he also learned to use native plants and ground cover in his landscaping. Everyone he invited to Chaumet was enthusiastic about his accomplishments. In August 1969, just before he sold the house, *The New York Times Magazine* published a feature juxtaposing Chaumet with Truex's Park Avenue apartment. The double focus of the article, rural France coupled with New York City, stressed Truex's passion for natural materials in decorating and his use of straw, cotton, animal prints, and, above all, the color beige.

All that Truex had learned from renovating two old houses now sparked his ambition to create a completely new house. He had had enough of the compromises required in installing plumbing and modern conveniences in ancient buildings. In 1969, after much wrangling with the local authorities, Truex finally purchased a small strip of land on the edge of a mountain in Ménerbes. The village, dating from the sixteenth century, was built along the top of a narrow, wooded hill below the northern slopes of the Lubéron.

This time, he was determined to have exactly the house he had always wanted. After owning the Gordes and Gargas houses, he was clear about the ideal proportions for the rooms and the requirements for his own comfort. He definitely did not want an extensive garden. He did want a living room large enough to serve as a dining room; a small but efficient kitchen; and two guest rooms, each with its own bath and toilet. He wanted his own bedroom, bathroom, and toilet to be located well away from the guest rooms. For the kitchen and baths, he specified white porcelain fixtures with simple chrome and stainless steel fittings. Since the day he first saw the nautilus-chamber stairway that Le Corbusier had designed in 1930 for Charles de Beistegui's Paris apartment, he had dreamed of having one just like it. The nautilus stairway now became the center of his interior plan.

The exterior and interior walls of the house were to be finished in the same texture; the color, if any, would be added to the plaster before it was applied. Truex wanted no paint on any of the wall surfaces. The door and window lintels were to be cut from native stone, with no superfluous detail. The floors would be natural-color glazed terra-cotta tiles made by local potters. All of the teakwood trim of the interior and exterior was to be left in its natural state, with no paint, stain, or varnish applied. For the draperies, Truex intended to use the same sturdy cotton he had hung in Gargas.

By the time the house was ready for him to move into, Truex had acquired all the furniture and accessories he would need. The rattan and wooden furniture had all been made locally. He had two sets of dishes—one all white, the other a bright saffron yellow made from the indigenous clay of the neighboring village of Roussillon. The lamps were fashioned out of large aubergine wine bottles of the sort used by local wineries. All of the bed and bath linens were white, and the table linens were either natural linen or chocolate brown. The only decorative objects in the house were a few pieces of primitive African art, some trompe l'oeil plates from the collection he had designed in Este for Tiffany's, and his own paintings. The overall effect was of order and simplicity. Truex had achieved all he wanted and more—which for him meant less.

Remembering his first visit to the Ménerbes house, Hubert de Givenchy would say, "I admired everything that Van had done. The house was, first of all, an honest house. Extremely modest, it had a monastic quality. The bare-bones details embodied style and sophistication. It was so remarkably pure that it made me want to go home and eliminate the unnecessary things from my own house. If I had to think of one word to describe Van's taste, I would say it was *cashmere*. The finest and rarest cashmere. Being in the fashion business, I offer this as my highest praise." □

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SWEDISH RUGS

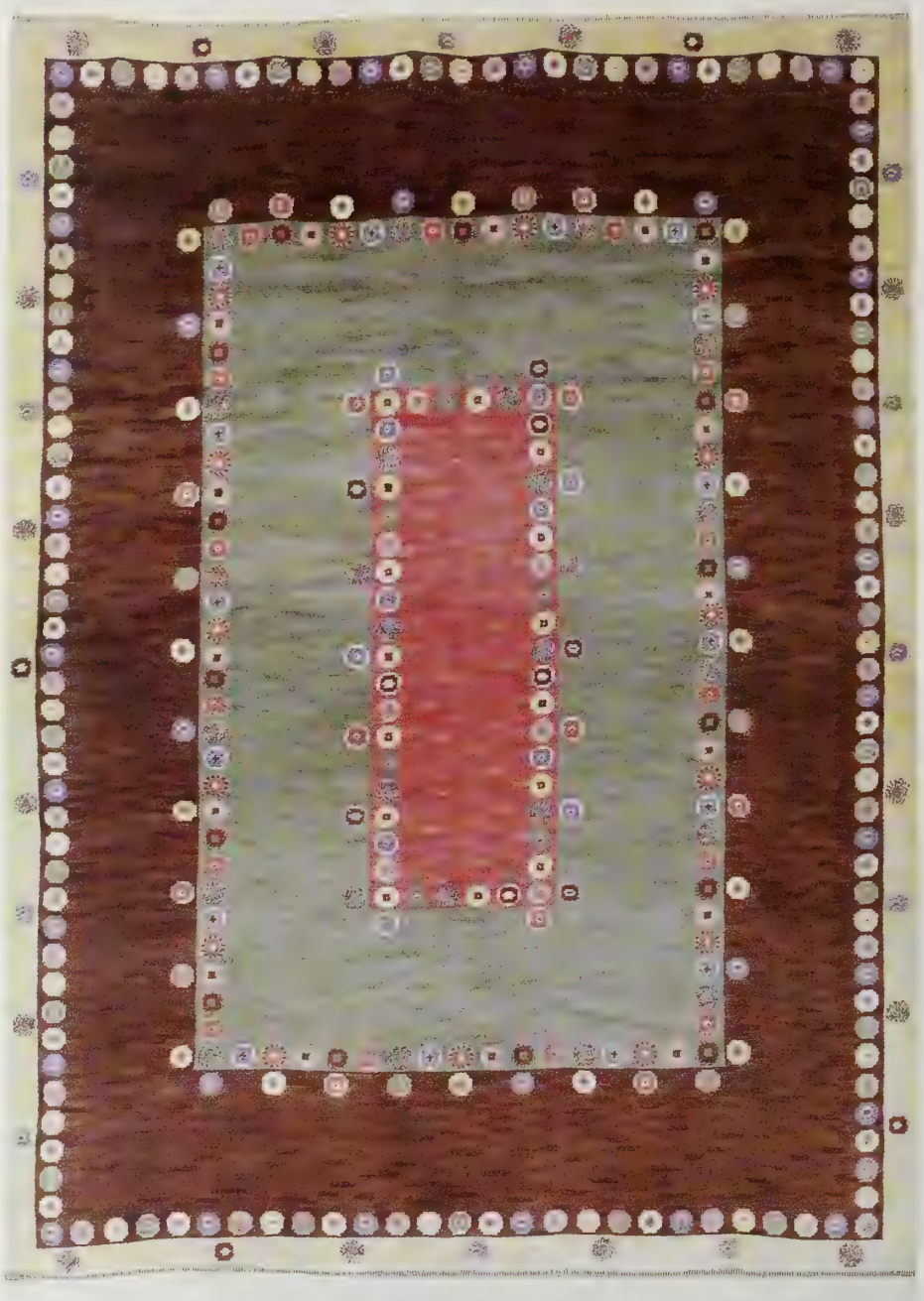
TRADITIONALLY WOVEN TEXTILES WITH A MODERN EDGE

By Kate Buford

IF MODERNISM IS THE NEWly new thing in hip decorative style, the one must-have item to pull the whole look together is often a Scandinavian rug. Not the bright orange-and-yellow shaggy heap on the floor some may recall from 1950s American rumpus rooms. Those mass-produced versions of an ancient Finnish bedcovering called a rya typify the earnest Nordic look for many, and Finnish designers, including Kirsti Ilvessalo, are renowned for their fine, museum-quality ryas. But the real gems of Scandinavian floorcoverings these days are vintage twentieth-century handwoven Swedish rugs.

The undisputed mother of the style is designer Märta Måås-Fjetterström (1873–1941): "She's paramount in the Scandinavian rug market," says Peter Willborg, a Stockholm-based rug dealer. "There's no comparison."

Her rugs have a remarkable range—especially those made after she set up her own workshop in 1919 in Båstad, in the southern province of Skåne, with the financial backing of Alfred Nobel. The early pieces blended the aesthetic of Arts and Crafts, the Wiener Werkstätte and Art Nouveau with the ancient folk motifs and natural landscapes of her native Sweden. "It seems as though the rough wool carried the scent of flowering earth," wrote her biographer, Tyra Lundgren. Horses (her favorite animal), cows, flowers, stars, the tree of life, geometric medallions and zigzags were distilled in the 1920s and 1930s into simpler, more universal Art Déco designs.

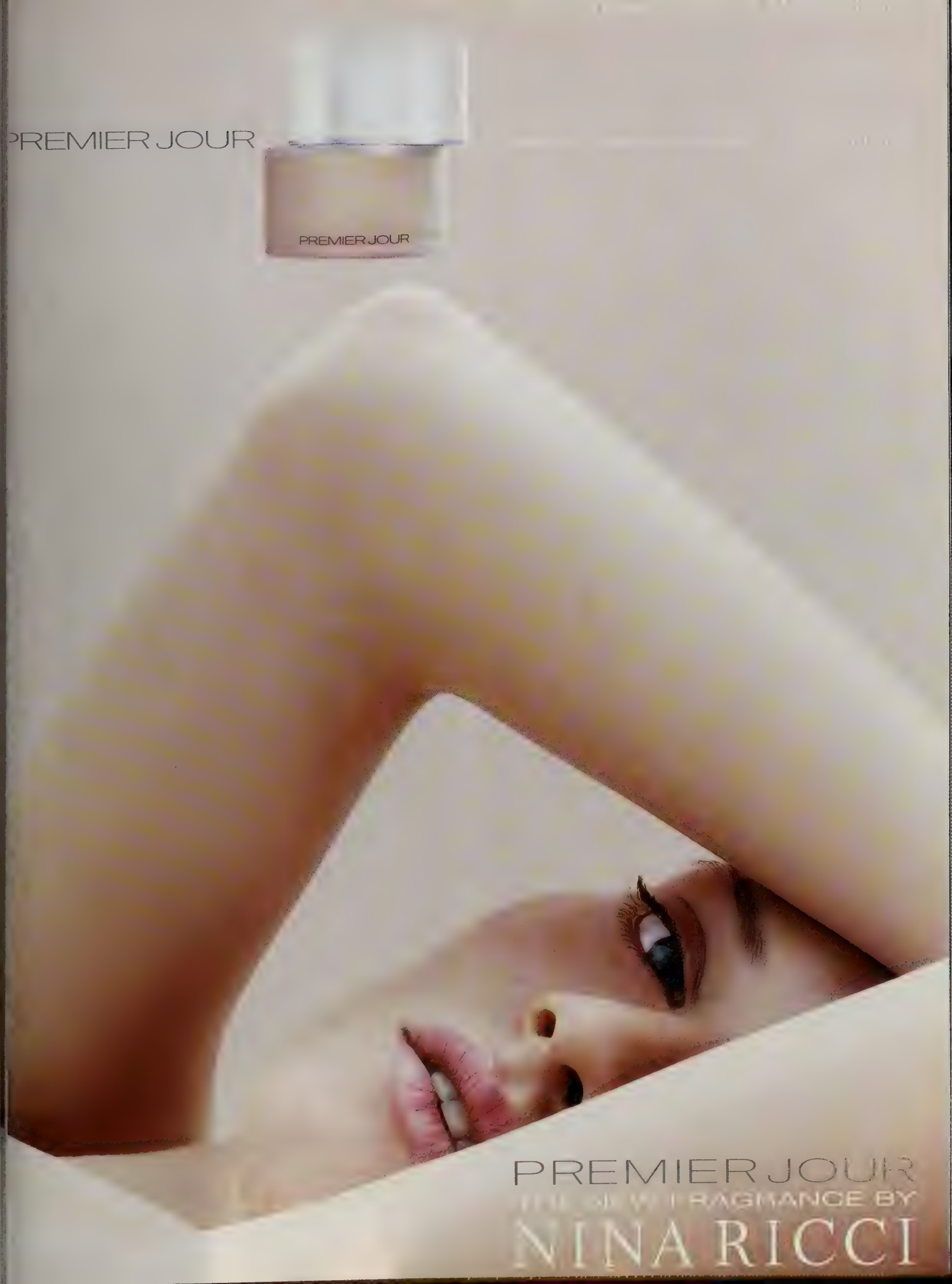


JOHN LEI

Daisy, Märta Måås-Fjetterström, circa 1933. Wool; 11' 7" x 8' 7". The colors and motifs were inspired by the Swedish countryside. F. J. Hakimian, New York.

Working with a variety of weaving and knotting techniques, producing rugs that were coarser than Oriental carpets but not shaggy, Måås-Fjetterström used a palette of soft reds, warm yellows, fresh greens, delicate grays and rich browns that seduces the eye. Most rugs were given a name, such

continued on page 120


PREMIER JOUR
PREMIER JOUR
PREMIER JOUR
NINA RICCI

SWEDISH RUGS

continued from page 118

as Blue Heath (which is still the most popular design) or Herb Garden.

After her death in 1941, the workshop was incorporated and put under the direction of textile designer Barbro Nilsson (1899–1983). Nilsson's designs, like those of Marianne Richter, Ann-Mari Forsberg and Kaisa Melanton, were highly geometric, brightly colored and often more free-form, in keeping with their post–World War II period.

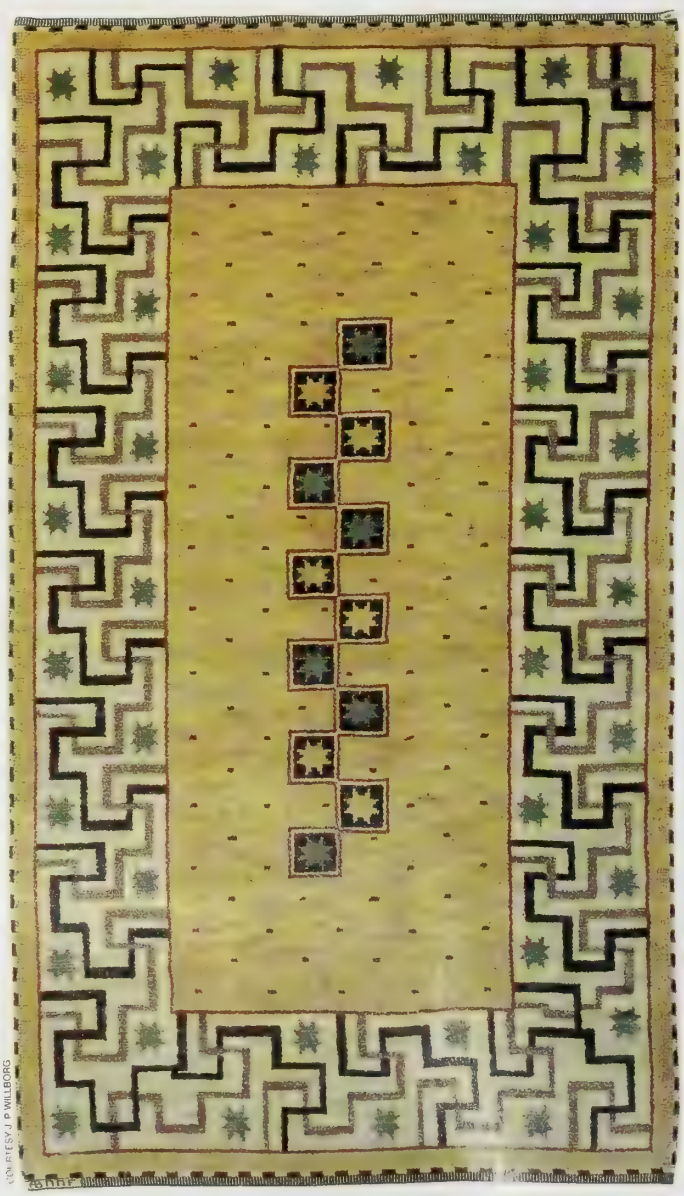
"Nilsson's designs are on a similar level to Måås-Fjetterström's, if not higher," says Willborg. Today the company, still based in Båstad, continues to make the rugs of Måås-Fjetterström as well as those of contemporary designers such as Ernst Billgren and others.

The simplicity and functionalism of Scandinavian design represent an uncluttered way of life.

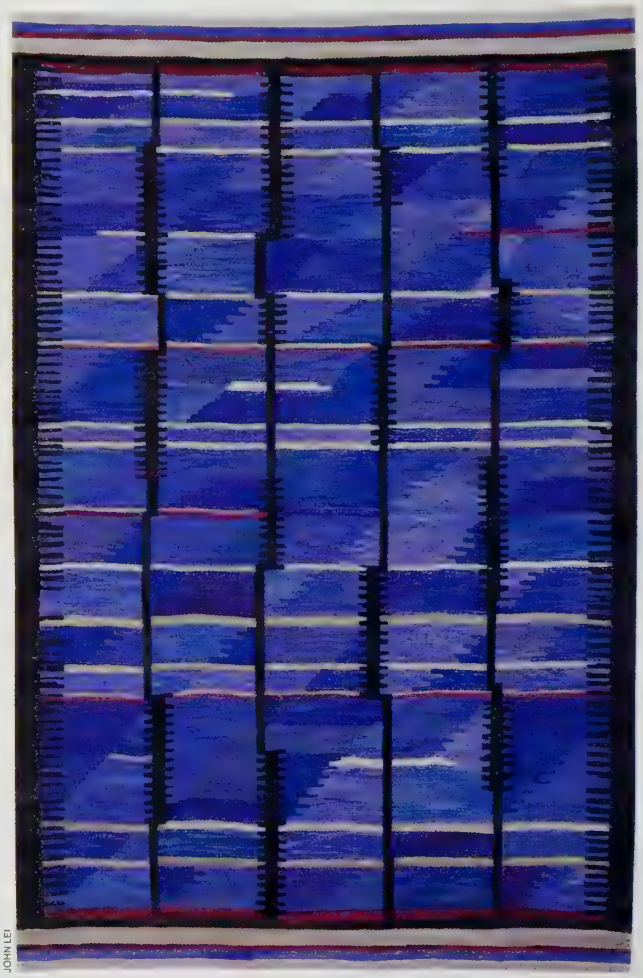
In the wintry countries of Scandinavia, textiles have a utilitarian and aesthetic tradition dating back to the Middle Ages. In the sixteenth century Skåne was a prosperous grain-producing area for Denmark. Elaborately woven cloths and stuffed cushions, made for the long benches built into walls before chairs were commonplace, signified wealth and standing in the community.

When the province became a poor borderland of the Swedish kingdom in the seventeenth century, the memory of happier times lived on in the Renaissance motifs that were woven into local textiles. Vividly colored tapestries decorated walls for festive occasions, and ryas covered not only beds but also fishermen in their boats and aristocrats in their sleighs. Indeed, in the impoverished, agrarian country that was Sweden before the Industrial

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COURTESY J. P. WILLBORG



JOHN LEI

LEFT: ***The Greek***, **Märta Måås-Fjetterström, Sweden, 1935. Wool; 4' x 5'. Måås-Fjetterström redefined traditional Swedish textile design. J. P. Willborg, Stockholm.**

ABOVE: ***Untitled***, **A. M. Hoke, Sweden, circa 1960. Wool; 8'1" x 5'5". A flat-weave rug was woven in the Skaraborgs Lans Hemslojd studio. F. J. Hakimian, New York.**

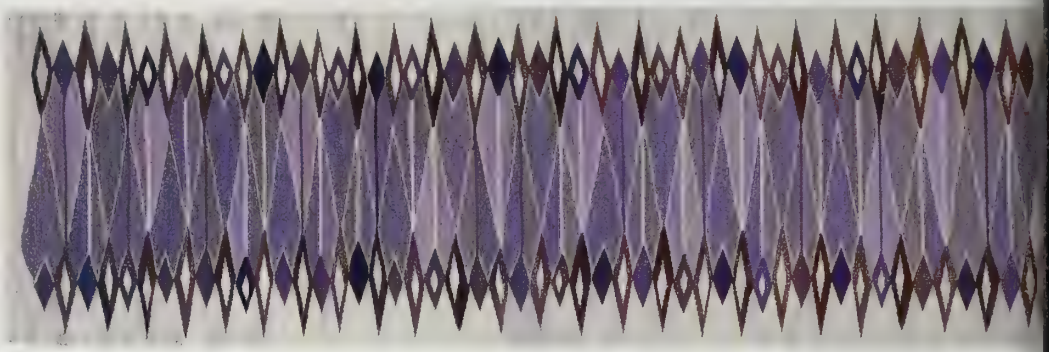

SCHUMACHER

SWEDISH RUGS

continued from page 120

Revolution, decorative textiles were never used as rugs; they were too precious to put on peasant floors. Weaving was a woman's art in a country where the home, writes Barbro Klein in *Swedish Folk Art: All Tradition Is Change*, is the "hub of life, the focus of dreams and ambitions."

Måås-Fjetterström was an artist by training, not a weaver. She made watercolor renderings of her designs, and there is an exuberance and wit in her confident application of the free play of art to the intricacies of textile warp and woof. She worked closely with young female weavers from Skåne, discarding many samples before producing the finished piece. The rugs are still made by female weavers—twelve of them—highly conscious that they are continuing the best of a textile tradition defined by Swedish peasant women over centuries; they produce about forty-four rugs a year. "Every knot and thread is carefully thought about," says Angelica Persson, director of the company.



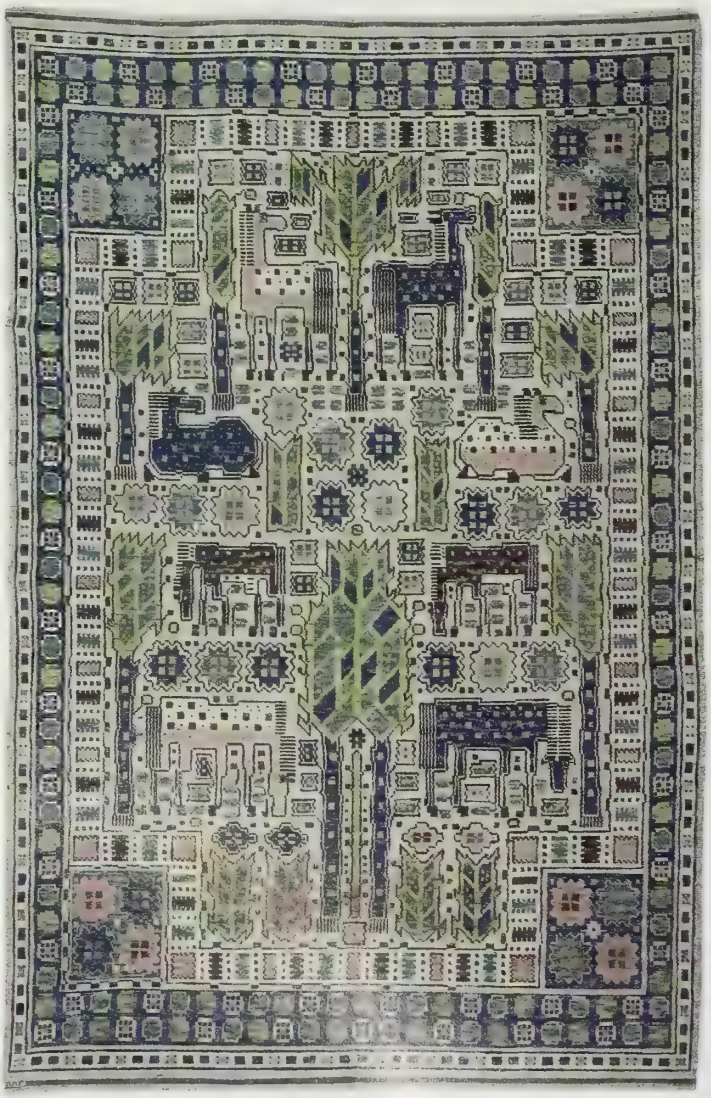
JOHN LEI

ABOVE: *Untitled*, initialed "BBV," Sweden, circa 1950. Wool; 12'11" x 4'0". A runner is woven with an abstract diamond pattern. F. J. Hakimian, New York.

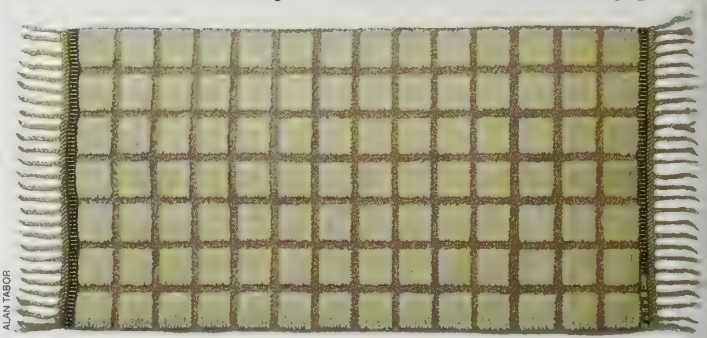
Current interest in the vintage rugs from the Måås-Fjetterström workshop began in Sweden in the 1980s. "These rugs had fallen from favor," notes Anette Granlund, of Bukowskis auction house in Stockholm. "Not many came to auction here before then." Although the appeal of the earlier, more folkloric designs was, and remains, strictly local to Scandinavia, when international dealers such as Joseph Hakimian in New York discovered the later, more stylized rugs from the 1930s to the 1950s—"I couldn't take my eyes off them," he recalls—interest increased, and prices inevitably began to rise. Select dealers in Milan and Paris began buying. Five or six years ago Anders Wenngren, co-owner of H55, a retro Scandinavian shop in the meat-packing district of Manhattan, noticed a comeback of the sort of rugs he describes as "of really good quality, while being very subtle and poetic."

Nadar Boulour, of the Doris Leslie Blau gallery in New York, agrees. "There's an unbelievable demand for these rugs. Unlike Orientals

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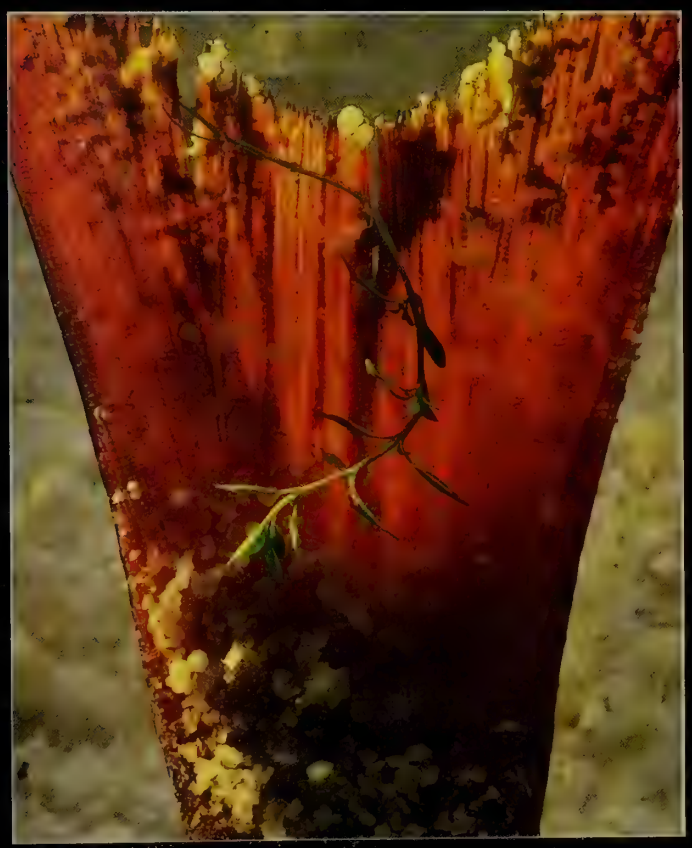
LEFT: *Horse Meadow*, Märta Måås-Fjetterström, Sweden, circa 1940. Wool; 11' x 7'2". A horse motif is woven into a folkloric design. Doris Leslie Blau, New York.



ALAN TABOR

ABOVE: *Untitled*, Märta Måås-Fjetterström, Sweden, circa 1930. Wool; 3'11" x 2'1". A grid-patterned rug typifies the designer's bold graphic style. S. Franses Ltd., London.

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SWEDISH RUGS

continued from page 122

or Aubussons, for example, the new pieces are more expensive than the old."

The core appeal of these Swedish rugs is their freshness and flexibility. Decorators, always in search of something that no one else has, have spurred the market spike. So have younger Americans, the kind of buyers Hakimian describes as "unpretentious, whose inclination is to walk around the house in blue jeans." As with any rug, size is the greatest determining factor of price. A Måås-Fjetterström vintage rug measuring ten feet by seven feet could cost from $25,000 to $35,000; a smaller piece goes for $5,000 to $6,000. Not long ago



JOHN LEI

***The Blue Rays*, Märta Måås-Fjetterström, Sweden, circa 1949. Wool; 19'10" x 13'7".**

The rough texture of a kilim intensifies its complex pattern. F. J. Hakimian, New York.

Boulour sold a rug from 1940, measuring twenty feet by fourteen feet, for $130,000 to a client on Sutton Place in New York, where it was paired beautifully with an eighteenth-century tapestry carpet. Hakimian's Swedish rugs have recently ended up in places ranging from the Hamptons to the bath in Steven Spielberg's Manhattan apartment to Aspen. The American market demands big rugs; in Europe, the smaller sizes are in greater demand.

It is as if the origins of modernism have come full circle. "People want an emotional change from the nineteenth century," insists Boulour. "They don't want to live like their parents." At the same time, collectors seek out the older rugs because they have the soft, mellow patina of age. The simplicity, grace and functionalism of Scandinavian design represent an uncluttered way of life that people want to get back to, if they were ever there—their own private Sweden. Willborg finds the rug designs most popular with Americans feature two or three colors, adjacent to each other on the spectrum, with a light ground and an allover design. Serene. Quiet. The rugs work especially well as the anchor in rooms that feature significant works of antique and contemporary art. "They go with the best of everything from any period," says Boulour. "But then, best goes with best, always." □



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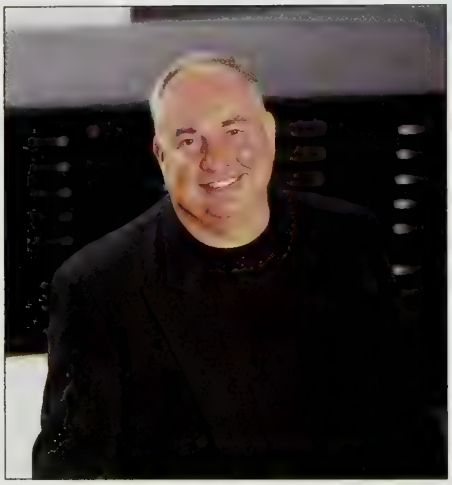
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ROBERT BRAY

TALES FROM THE TRENCHES OF INTERIOR DESIGN

By Nicholas von Hoffman

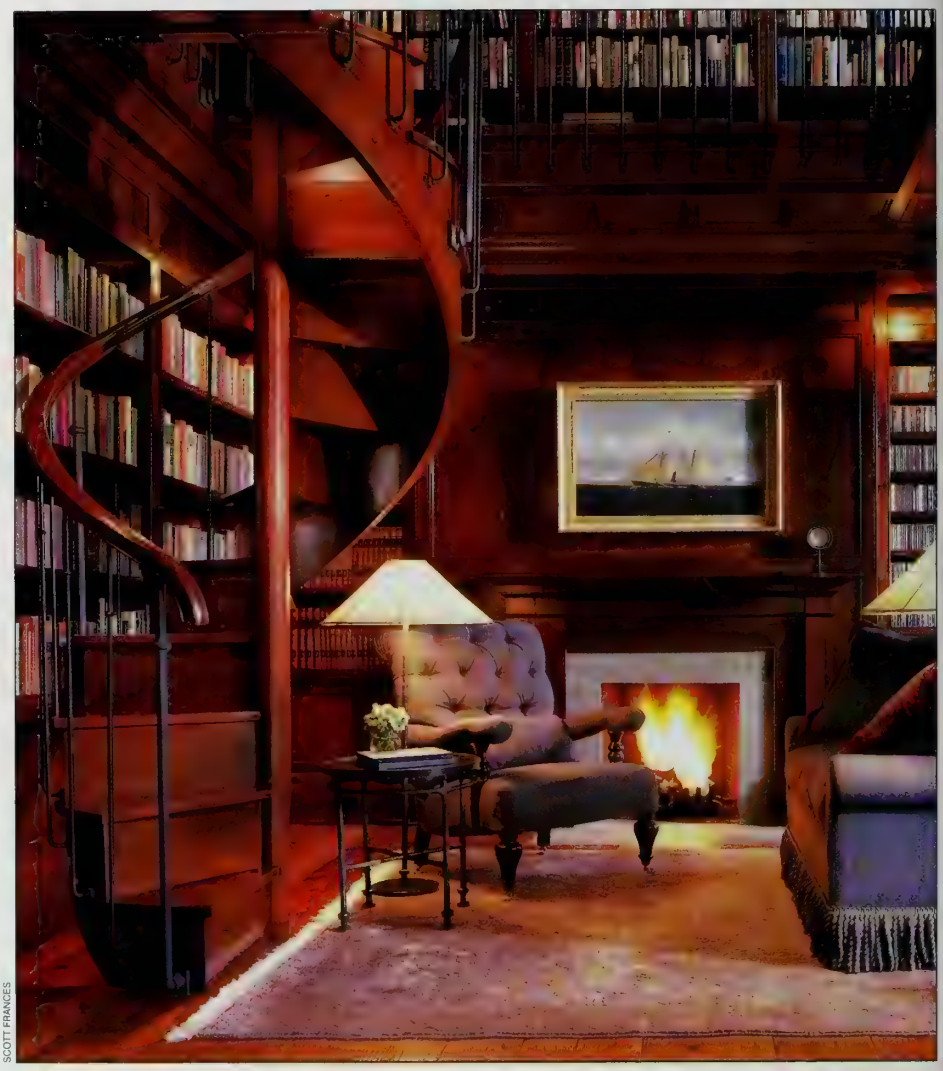
ROBERT BRAY COMES FROM ONE of the more artistically parched parts of the United States—Fox, Oklahoma. The name of the town is painted on both sides of the highway sign, which gives one an idea of its dimensions. The state in which Fox is to be found is closer to the No Graven Images tradition of Calvinist Protes-



PETER FREED

tantism than the decorative richness handed down to us by the older branches of European Christianity.

Whatever the aridities of Oklahoma, Bray says, "I had good teachers every year for my first twelve years of school." Shortly thereafter he was at Parsons School of Design in New York, and the career of one of our important interior designers was launched. Well, almost. The actual launching took a bit of doing. Bray and his partner, Michael Schaible, "got out of school and went to work for a big commercial design firm," he recalls. "Then we went to work for another big commercial design firm. We wanted to leave, but we didn't know quite how to do it, so we asked for a one hundred percent increase in salary, and they gave it to us." Nevertheless, Bray and Schaible decided to go out on their own. "We had three jobs lined up. Two of them were no good, and one was great. We didn't get the great one." Still, they turned the other two down. "I said, 'If we start off with these two, this is what we'll be doing forever.' "



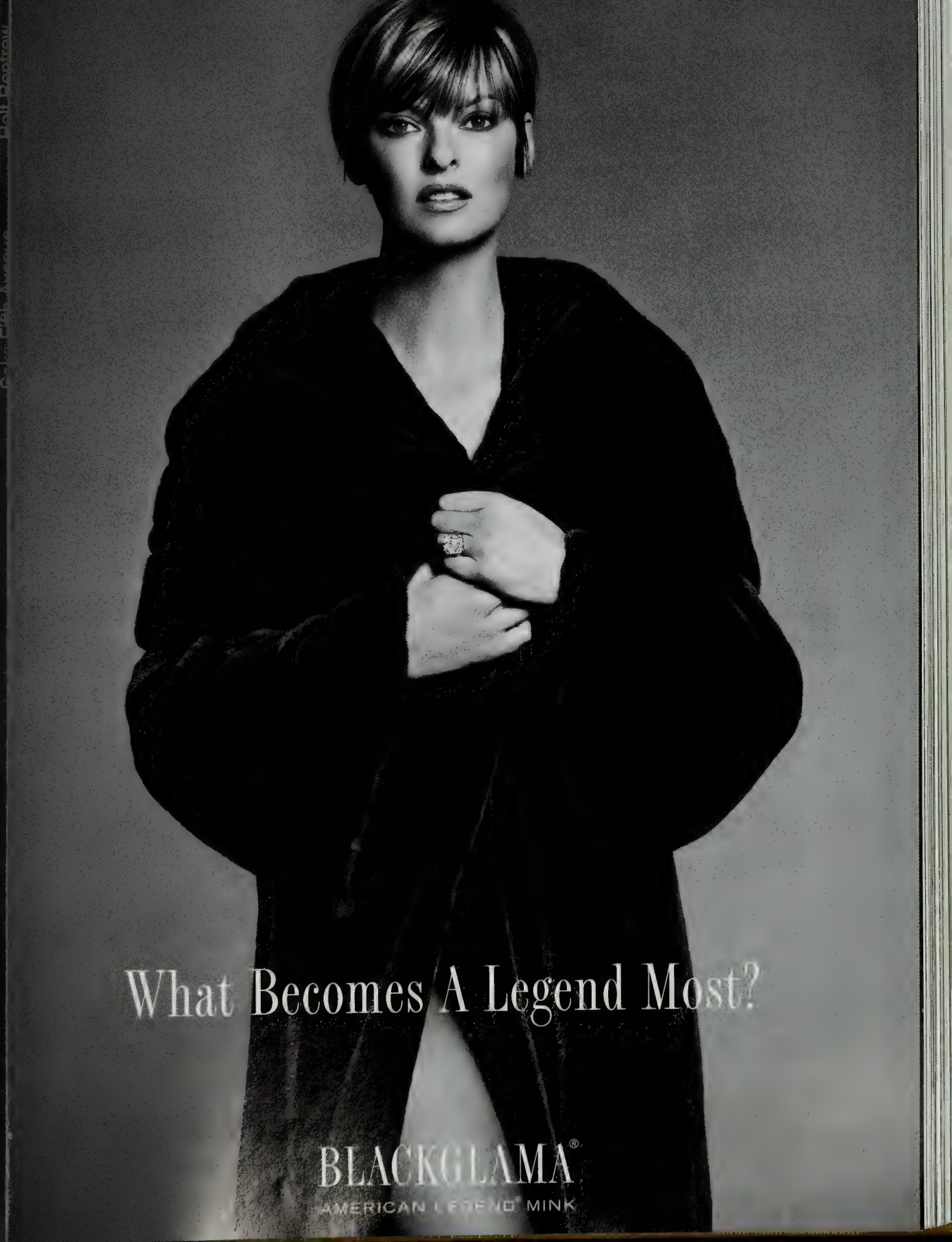
SCOTT FRANCES

Thirty years later Bray displays the world-weariness of a much-accomplished person, but beneath the surface the energetic enthusiast lives on. "Interior decorating looks glamorous from the outside, but the nitty-gritty is not. My list of things to do is as glamorous as the chipped handle on the toilet that needs replacing."

A chat with Bob Bray will erase the picture of interior designers spending languorous days lunching with curators and running hands over fabrics or sketching ideas on large pads. Instead, designing is a profession that, aside

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"We're interested in the whole package," says Robert Bray (above left), "not just the interior." ABOVE: The library in a Connecticut house he and Michael Schaible designed evokes the main set for *My Fair Lady* (see *Architectural Digest*, October 1999).


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ROBERT BRAY

continued from page 130

from any aesthetic talents, demands toughness, attention to detail, the organization of a Prussian drill sergeant, the unction of an interpersonal relations worker and energy, boodles of energy. The work "can be nerve-racking," he says. "Most of the time you're not designing, you're reacting to the problem." And problems.

"There's the stonemason that you've waited for, and he's to start with you in August, but his wife died last night. When you have a project employing two hundred people, there's something every day. Someone going bankrupt. The stone company suddenly developing serious problems so you can't get your stone; it's stuck in Canada. A strike in some European quarry. The tile maker's furnace breaking. It's always something new, it's always out of left field, and it's always something you cannot be prepared for."

As you listen to Bob Bray, the size, expense and complexity of the modern domicile unfolds. For instance, sound engineers: There's one kind for the music system, another to deal with the wind noise in the air-conditioning and a third whose task is to block out the noise floating across field and forest from the interstate a mile away. When all is said and done, the up-to-date luxury home of the early 2000s has so many systems inside the walls that, as Bray puts it, "you need to supply operating manuals for the owners."

Then there's the problem of antiques. "This is a big country, and these antiques come from small countries with small populations," the designer explains. Hence, there can't be enough quality pieces to furnish the homes of the American plutocracy.

The most severe drought, it appears, is that of dining chairs. "When someone gets twelve of anything, they know they have something, and there will be people fighting for it. It's almost like you don't care if it's the best set of chairs from 1820. It's still 1820. They're period chairs, so you're getting the style and you're getting the date. If you want the really great pieces, the prices knock your socks off."

This from a man who knows how to keep his socks on and who, acting for a client, recently bought a 1760 English twelve-foot-by-twelve-foot armoire for half a million dollars. For the somewhat less well-heeled, reproductions can be made that are indistinguishable from the originals. "I've looked at antiques all my life, and I'm pretty good at this, but I've also gone to places where I couldn't tell the difference between the original and the copy."

In fact, Bray is quite good at telling differences. When asked to compare the great cottages of Newport with the mansions going up night and day in the Hamptons, he observes, "These things are going to rot and fall down; they're going to be killers to maintain."

The best work of the past, Bray explains, gets better as it ages—it develops a "patina," which is why he may tell a client that her newly finished stone house is looking its worst. "The look of it will only improve, and the maintenance will be much less than for some white clapboard house or, even worse, those wooden, postmodern houses that some poor people are stuck with—those places are just decoupage." Over the years Robert Bray may not have mellowed, but he's picked up a patina, and he's looking good. □

ROBERT BRAY

After receiving an architecture degree from Oklahoma State University, Robert Bray moved to New York City, where he studied interior design at Parsons School of Design. There he met future partner Michael Schaible; in 1969, a few years after graduating, the two formed Bray-Schaible. In 1988 they were joined by associate Mitchell Turnbough. The firm's many residential projects can be characterized as "enriched minimalism," as Schaible puts it, and their work continues to evolve. "I used to be so unbelievably dogmatic and idealistic!" Bray once said. "I still am, but there are things I can let go of more easily."



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A LIVING HERITAGE

AN EXHIBITION AND BOOK CELEBRATE THE VERNACULAR HOUSES OF CHINA



Text by Wendy Law-Yone
Photography by Li Yuxiang

IN THE WEST, A MAN'S HOUSE may be his castle—or a machine for living, as Le Corbusier put it. In China the house is the ultimate emblem of the family. It reveals not only the nature and order of family relationships but also the family's expression of culture and cosmology, its customs, beliefs and aspirations. Households the world over are recognizable miniatures of their surrounding universe: Chinese households are significantly more so.

Thus, "Living Heritage: Vernacular Environment in China" seems an apt title for a recent New York exhibition. Held in the China Institute Gallery, it contained seventy sepia-toned photographs, which focused on the native architecture of five regions in northeast, east and southeast China. The prints—and the name of the exhibition—were taken from a 1999 book edited by jewelry designer and collector Kai-Yin Lo, an internationally renowned promoter of Chinese vernacular furniture and architecture. Most of the photographs—in the exhibition

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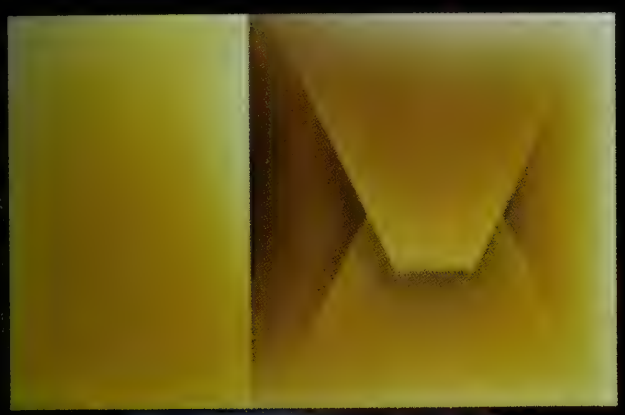


TOP: An ancestral hall in Nanjing, west Fujian, was built facing a pond, in accordance with fêng shui practices. Many such vernacular buildings in China are in need of restoration.

ABOVE: Anzhenbao, a fortresslike enclave in Yong'an, Fujian, was constructed to protect its residents from invasions. The walls have 198 slit windows, which were used for shooting.

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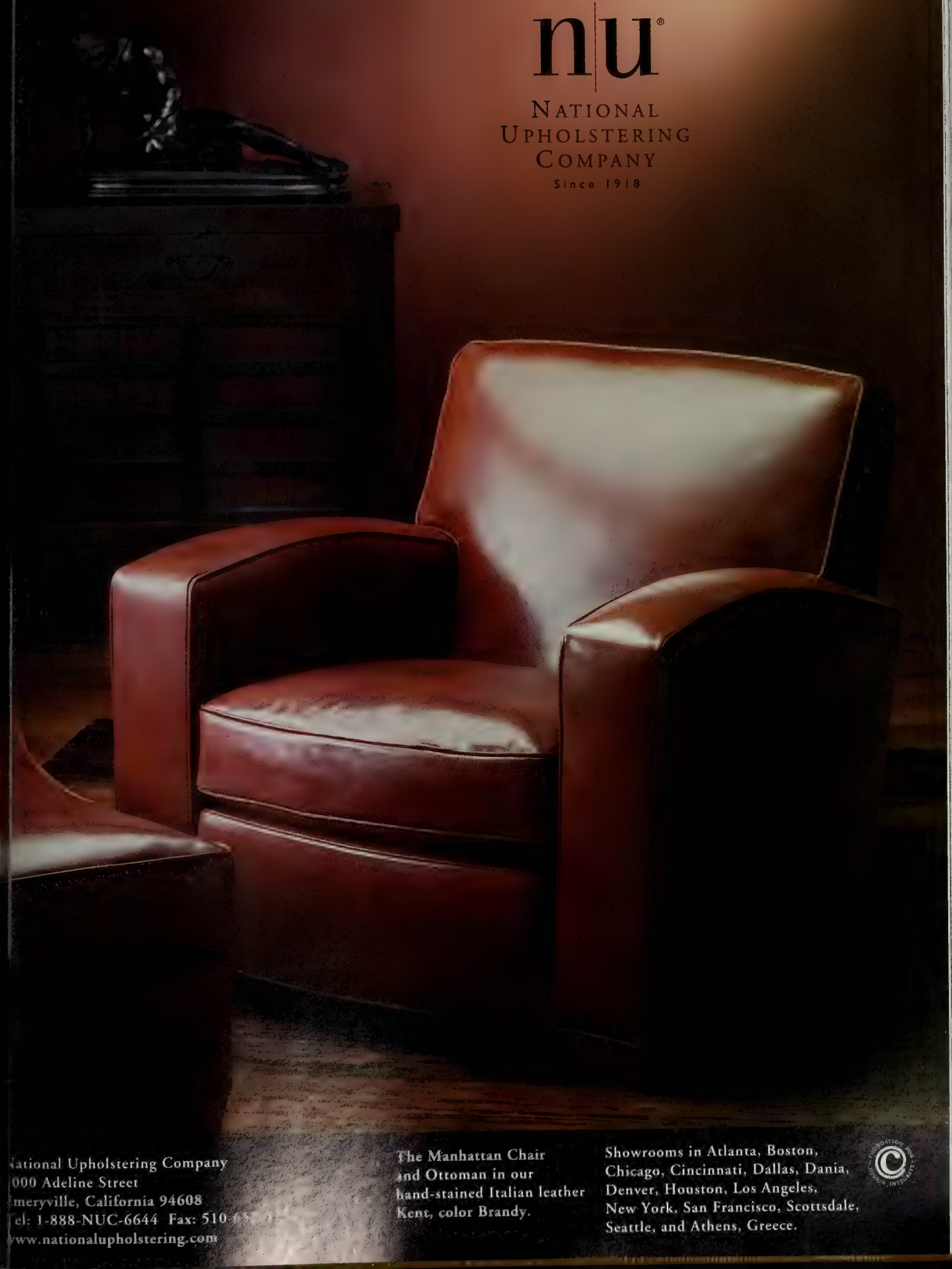
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continued from page 134
and in the book—are the work of Beijing-based Li Yuxiang, best known for his images of vernacular houses in the *Lao Fangzi* (Old Houses) series, published in Beijing by Jiangsu Art Press.

That this exhibition—the first of its kind in the United States—drew visitors in record numbers may be one sign of the growing interest in Chinese vernacular houses, which, as Kai-Yin Lo defines them, are dwellings "without imperial associations."

The great diversity in regional styles and traditions in China can make vernacular architecture seem almost as varied as vernacular speech. Nonetheless, a considerable number of features cross geographic and ethnic boundaries in China. Universal forms and materials are seen in the positioning and design of the buildings, in the rooflines, courtyards, tamped-earth walls and decorative details of an-

continued on page 140





LEFT: Lanterns hang in the interior of a house in Hongcun, Yixian, Anhui province. ABOVE: The ancestral homes of Yixian appeared in the film *Crouching Tiger, Hidden Dragon.*

TOP: Wall-to-wall lattice windows highlight the upper story of the House of Wu, in Huizhou, Anhui. The oldest Ming dwelling in southern China, it is being fully restored.

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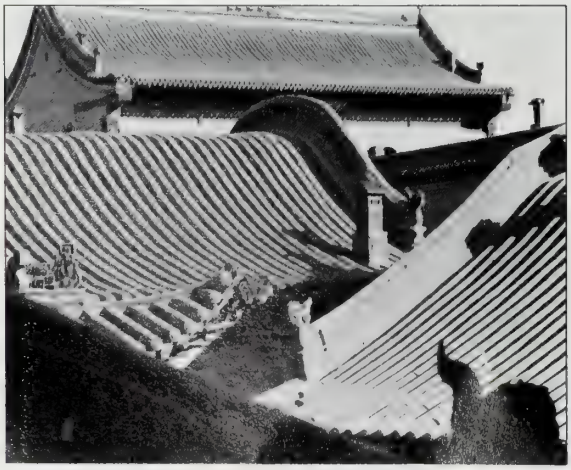
RIGHT: The wood door of a house in Yiangfen, Shanxi province, is embellished with iron studs, fretwork and stencils depicting vases and *shou*, the character for longevity.

BELOW: The rolling rooftops of the Qiao family mansion in Qixian, Shanxi, are covered with dark gray tiles. Scenes from *Raise the Red Lantern* were filmed there.



continued from page 140

stitute exhibition featured this very mansion.) In Jiangnan, famous for its canals and gardens, gable-ends are more highly decorated, and the central halls, with their intricate wood panels, are more spacious. But here too are the trappings of a canal culture: stone bridges, covered bridges, willow-lined towpaths and steps leading down to the waterways, where the community gathers to gossip and wash. In Minxi, built by the southern Hakka immigrants, the signature architectural contribution is the multistory *tulou*, a building of concentric layers surrounding a central courtyard and shrine. In Hong Kong the age-old preoccupation with defense is reflected in the configuration of compact, walled villages, still extant in the New Territories. Meanwhile, the island's emphasis on clan lineage continues in its opulent ancestral halls—as important now as they were several generations ago.



The courtyard is found in almost every type of dwelling throughout China. (So archetypal is the courtyard that *jiating*, the Chinese word for house, actually means "house with a courtyard" and may explain why public squares were never a feature of Chinese cities, since each house was already equipped with its own square.)

The layout of the traditional courtyard house held the very template of Chinese family life. Whether in the rectangular three-room homes of peasants or in large complexes embodying the ideal of *wudai tongtang* ("five generations under one roof"),

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A LIVING HERITAGE

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the allocation of space established hierarchies of age, generation and gender, as well as forms of social interaction with outsiders. In the larger houses of late imperial China, women were confined to the inner sections, while the gentleman's *shufang*, or book room, was his place to read or meditate. The innermost south-facing structure, reserved for the elderly, contained the main ancestral hall. The side halls were taken up by the adult children, the rooms near the outermost courtyard by the younger children and the servants.

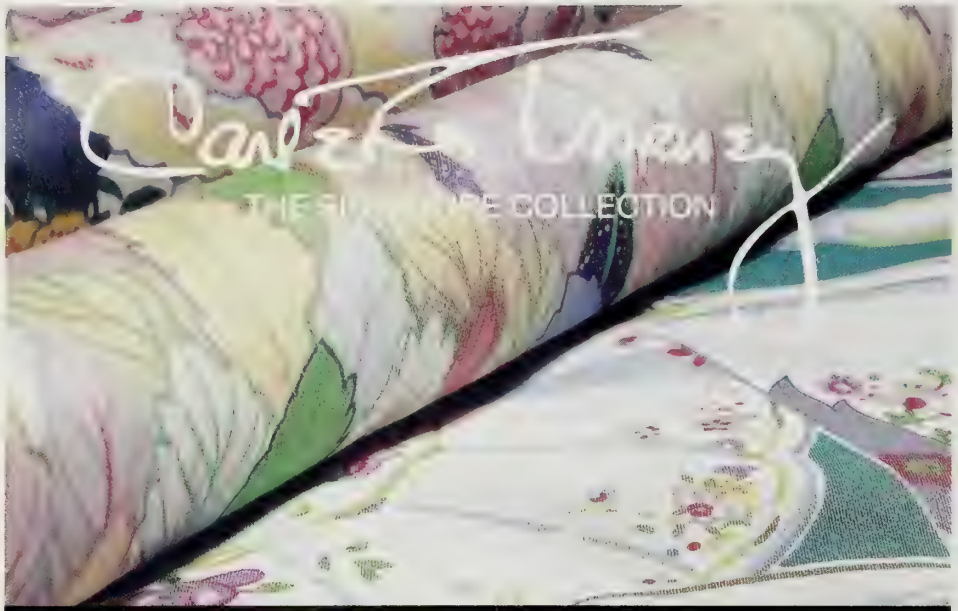
To study the compelling images in "Living Heritage" is to appreciate even more the urgency of preserving these important vernacular structures—an imperative that increasing numbers of scholars, historians, collectors—and at least one museum—are taking seriously. At the Peabody Essex Museum, a current project involves moving a late–Qing Dynasty house from Anhui province to the museum grounds in Salem, Massachusetts—furnishings, fishponds, pathways, genealogical archives and all.

This meticulous and controversial effort underscores the fragility of these buildings in more ways than one. Apart from natural and man-made disasters

> The layout of the courtyard house held the very template of Chinese family life.

that threaten their survival, apart from public apathy toward preservation on the one hand and the mania for new development on the other, there is the impermanence of timber itself, the main material in traditional Chinese buildings. (The oldest existing timber structure in China dates back to 782.)

Given its vulnerability on so many fronts, preservationists hope that the Chinese vernacular house will be spared the common fate of endangered species: to be seen only in captivity—in the enclaves of museums and parks—and as a mere shadow of its once vital self. □









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MASSACHUSETTS FOLK

CULTIVATING AN EYE FOR EARLY AMERICAN TREASURES

Text by Ann E. Berman
Photography by Franklin and Esther Schmidt



AN OVERSIZE WOOD DIAL ringed with Roman numerals surmounts Charles Flint's mantel, holding the eye with the graphic strength of a great abstract painting. It takes a minute to realize that this compelling black-and-white object is actually a nineteenth-century shop sign that once hung outside a small-town clockmaker's. It's the kind of aesthetic double vision visitors to his Lenox, Massachusetts, house experience again and again. Almost every object in the antiques dealer's own collection of American furniture, game boards, bottles, shop signs and other pieces is a work of art made for everyday use.



ABOVE: Charles and Laura Flint designed their Lenox, Massachusetts, house with a Shaker sensibility. "It's meant to be austere," he says. LEFT: A silk parade banner used in the War of 1812 is displayed in the hall.

For Flint, this taste is bred in the bone. He grew up in nearby Lee and began collecting remnants of New England's utilitarian past before he was out of his teens. "A local dealer was looking for old glass bottles, so I collected fourteen bushel baskets from old cellar holes," he remembers. "I began to research them, and soon I knew more about them than the dealer did. I've been collecting ever since."

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MASSACHUSETTS FOLK



RIGHT: Charles Flint began collecting old glass in his teens. An array of early bottles is in the living room. The mahogany stick barometer in the corner is circa 1820–26.

BELOW: A Dutch corner cupboard holds 19th-century painted birds. The game board, right, is late 19th century. From the same era is a carved head from South America.

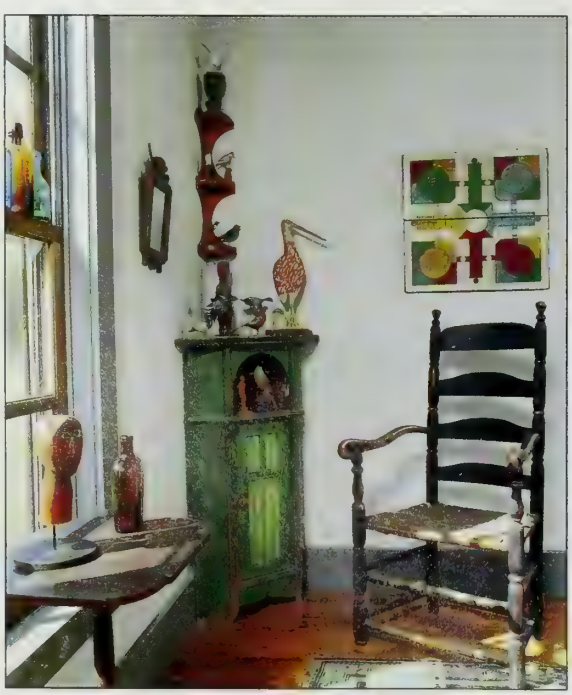
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A passion for American country furniture followed: Flint learned about Shaker pieces from local experts and was taught to recognize other early examples by a worker at the construction firm he owned at the time. Soon he was scouring the countryside, and contacts there provided access to houses where good pieces were often waiting. "In those days I was buying and selling in order to collect. I often had to sell something I would much rather have kept."

But Flint's eye and experience were beginning to pay off. In 1977 he opened a shop in Lenox that specialized in eighteenth- and nineteenth-century Shaker furniture, paintings, folk art and accessories. He has continued to operate the shop and has become an appraiser, lecturer and consultant in the field of Americana. In the 1980s he also served as director of

continued on page 150

BELOW: In the study are circa 1840 American portraits that Charles Flint acquired from the family of the sitters. A Shaker mortar and pestle rests on the New England table.







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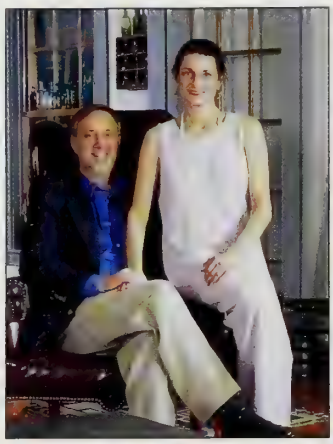
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"Aside from whether a piece is authentic, I look at the aesthetics—what's pleasing to the eye," says Flint (below, with his wife). He also owns an antiques shop in Lenox.



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the Mount Lebanon Shaker Village Museum in New York. His collection expanded along with his career, eventually filling to overflowing the house he shares with his wife, Laura, and their two teenage children.

The house's interiors transcend the merely decorative. Throughout, the objects themselves provide warmth, pattern and color. The eye registers clean, sculptural shapes, strong graphic design, effective juxtapositions of mellow wood, old paint and handblown glass. Massed on black-painted shelves in the living room are nineteenth-century medicine bottles, including the distinctive square examples made in the 1850s and 1860s by the Tilden Pharmaceutical Company of New Lebanon, New York, called Mount Lebanon by the Shakers.

Nearby is a display of small stoneware ink bottles from the seventeenth to the twentieth centuries. Six tiers of smooth, simple pots in

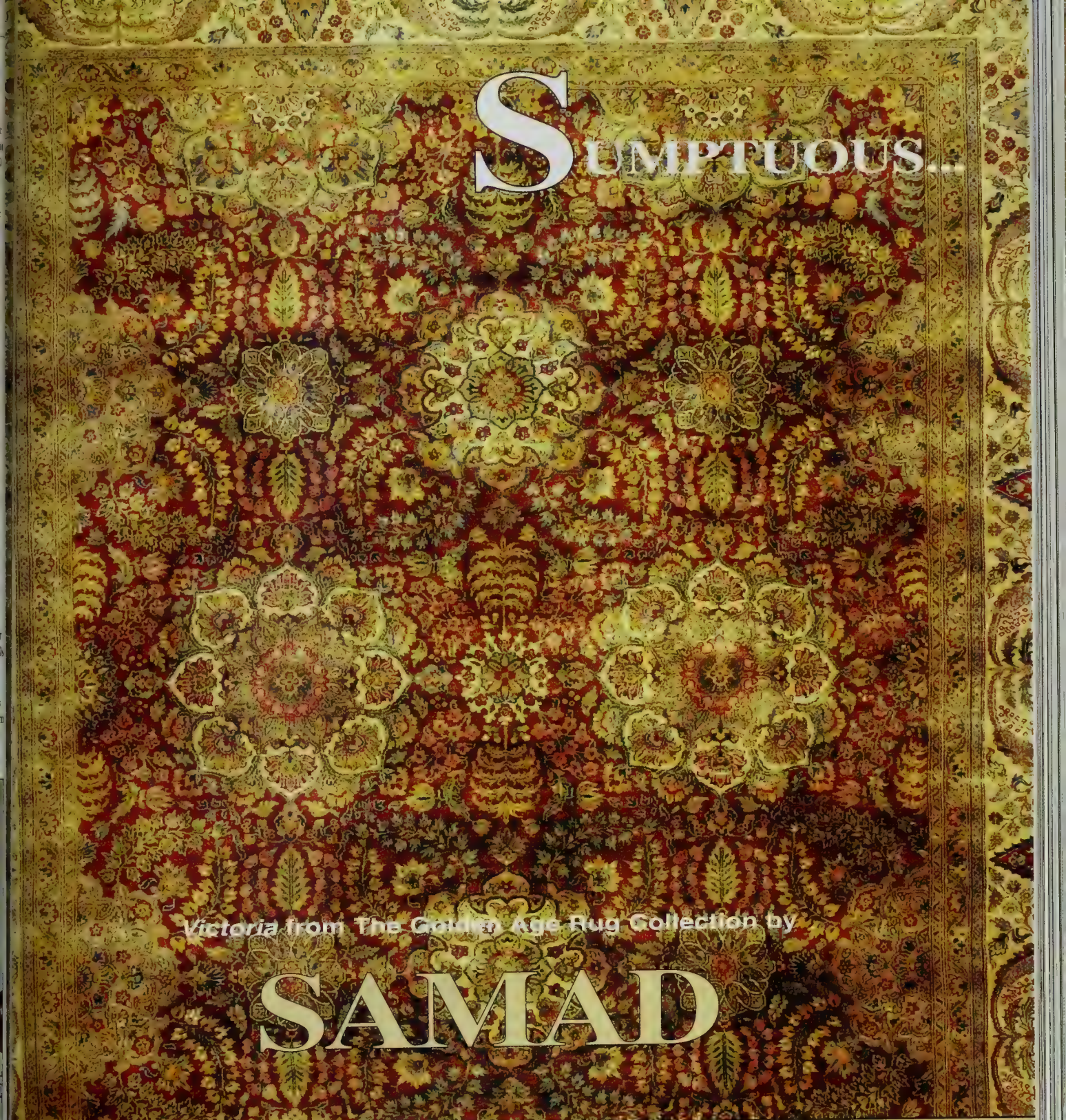
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LEFT: A Shaker table with its original paint joins a circa 1820–40 Kentucky pie safe in the kitchen. As elsewhere, the floors are birch "stained very mellow," says Flint.



BELOW: In the master bedroom, a circa 1840s portrait attributed to William Thompson Bartoll hangs above a 19th-century bed from Boston. The chest of drawers is Shaker.



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MASSACHUSETTS FOLK

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dozens of neutrals, from cream and taupe to shiny black, fill a hanging square painted in the same tones. The square in turn is part of a larger Flint-engineered still life: Just below, a circular red, white and black late-nineteenth-century Wheel of Fortune game board sits on a mid-eighteenth-century blanket chest. In the study, a dadaistic object stands alone: A painted wood disk from which round pegs project, it is a family favorite—an early-twentieth-century ringtoss game.

Like the clockmaker's sign on the mantel, many of Flint's most prized pieces were made in the area. The living room's flame-walnut slant-front desk was probably made by a Connecticut River Valley cabinetmaker in the late eighteenth century. Above it is a portrait of Sophie Otis Pierce Tremaine, a nineteenth-century doyenne of a local family. "They wouldn't sell her no matter what I offered until I explained that I wanted her, not to resell, but to hang in my own house," Flint recalls. On the opposite wall, a stick barometer resembling a miniature grandfather clock combines every attribute he prizes most: Made in the early nineteenth century by

> The house's interiors transcend the merely decorative.

the Kendall Company of New Lebanon, it is one of the first barometers produced in the United States.

In the kitchen is a pine table, with its original mustard paint, made by Mount Lebanon's Shaker community in the early nineteenth century. "When I found it, it was sitting on a dirt floor in a basement." Another Shaker piece, an early-nineteenth-century painted workbench from Tyringham, Massachusetts, functions as a living room table. Flint had to search considerably farther afield to find the dining room's red-painted early-nineteenth-century corner cupboard. It was turned up in Ohio—holding up a barn. "I told a local

continued on page 154

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MASSACHUSETTS FOLK

continued from page 152

dealer I was looking for a cupboard, and he said he knew just the one—but first he had to get something to prop up the end of the barn it was supporting." The generous proportions of the room itself were dictated by the eleven-foot-long American Arts and Crafts dining table.

Such an accommodation is entirely in character. The austere, Shaker Federal–style house was designed by Flint in

> Wide doorways encourage a visual flow, creating a series of vantage points.

1990—with help from the architectural firms of R. J. McDonald and Frank Macioge—with the collection firmly in mind: "The house was planned to keep the focus on the objects," Flint explains. Accordingly, the interior is a uniform pale gray, and the floors, baseboards and doorframes are purposefully plain. Wide doorways encourage a visual flow, creating a series of vantage points from which objects may be viewed. Even the distinctive divided front stairway was conceived as the perfect setting for the tall case clock from Winchester, Connecticut, and the Ammi Phillips portraits on the landing. Lest the whole construction seem a bit too Shakeresque, however, Flint provides a little "visual shake": Around the living room fireplace is a highly decorative Georgian Revival mahogany mantel, complete with moldings, pilasters and a brick insert. "It puts everything else into perspective," he says cheerfully. "I love it."

Charles Flint brings the same enthusiasm to his work. He dismisses the idea that there are no fresh discoveries to be made. "Thirty years ago dealers were sitting around complaining about the same thing," he says. "I still find things that have been in families for generations. I'll be in somebody's attic and move a box aside, and suddenly I'm looking at something nobody has seen in years, in which everything—rarity, color, patina, form—comes together. It never fails to move me." □



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Viennese Biedermeier vitrine with unique grillwork and clock, c.1825



A pair of magnificent Biedermeier armoires, Hungary, c. 1840

Exemplary Wilhelm Kimbel Biedermeier secretaire, c. 1829, Mainz (South Germany). Reference: dissertation Dr. Heidrun Zinnkann, Frankfurt, 1985, fig. 10 pgs. 268, 269





6 Empire tabourets from the property of Royal Highness Ernst August, King of Hanover, Royal Prince of Great Britain and Ireland, Duke of Cumberland, Duke of Braunschweig and Lueneburg with detailed original owner labels, North Germany (Hannover), early 19th century

Biedermeier globe-shaped sewing table w. magnificently detailed fitted interior. Possibly by Carl Schmidt, Vienna, c. 1825



Biedermeier sofa from the family of Emperor Napoleon Bonaparte, attributed to Wilhelm Kimbel, w. Napoleonic Mainz (South Germany), c. 1835. From the property of Hortence Beauharnais, daughter of Josephine (with her husband Alexandre de Beauharnais),and mother of Napoleon III . From Castle Arenenberg, Switzerland.



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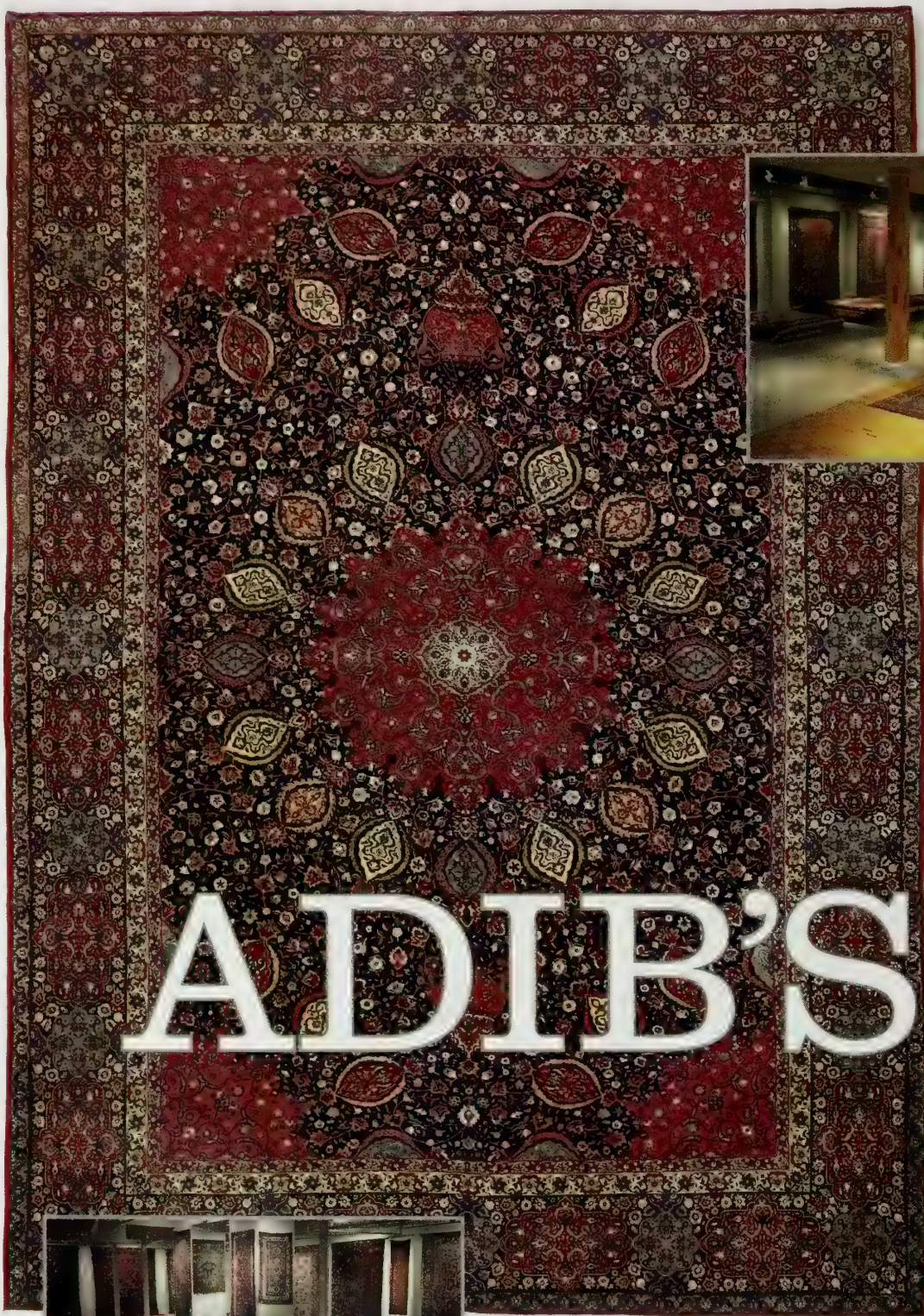
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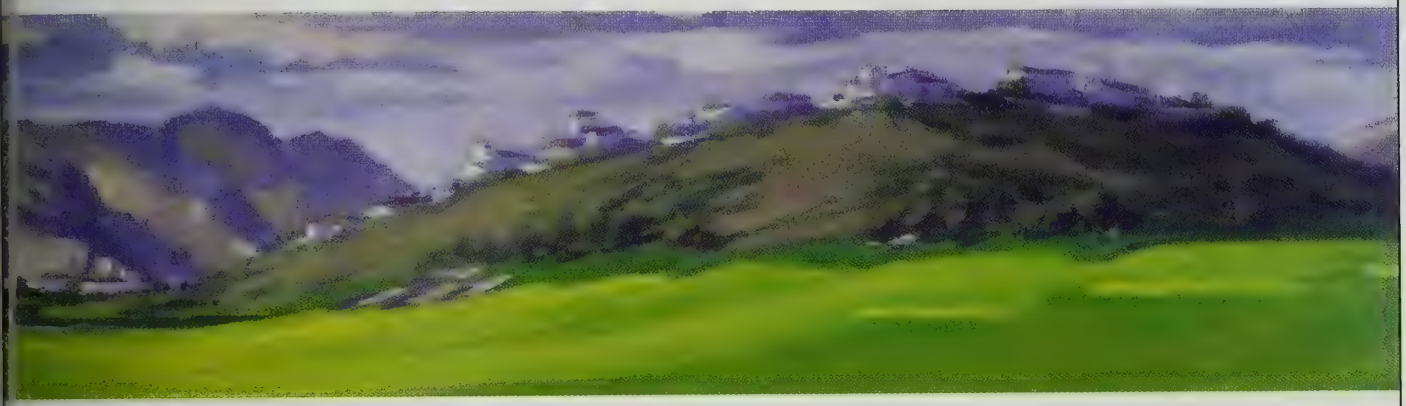
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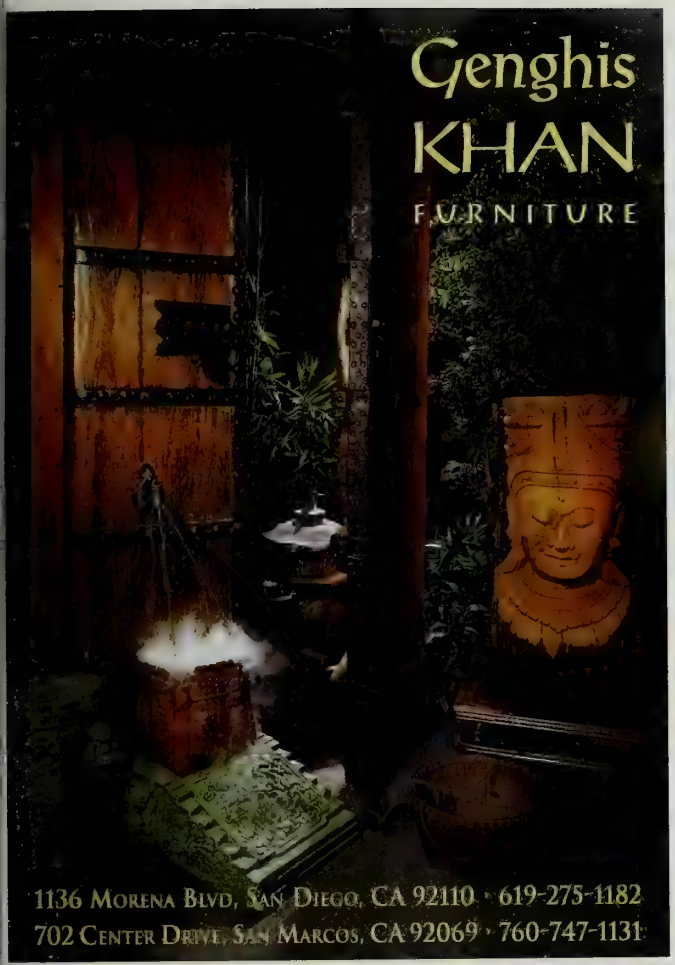
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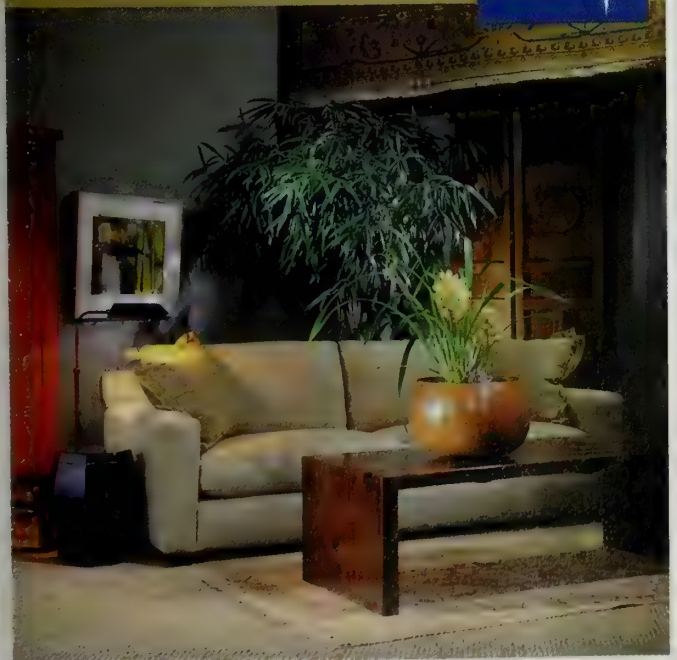
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ENGLAND'S CASTLE DROGO

SIR EDWIN LUTYENS'S EXTRAVAGANT DESIGN FOR JULIUS DREWE IN DEVON

Text by Michael Peppiatt/Photography by Billy Cunningham

With its somber granite silhouette rising abruptly over the edge of Dartmoor in Devon, England, Castle Drogo looks as forbidding as any medieval fortress. In the entrance arch, a portcullis hangs waiting to be dropped, while crenellated turrets with walls up to six feet thick provide perfect cover for archers to unleash a hail of deadly arrows. Everything about the castle appears impregnable. Its sheer façade offers no foothold, no decorative molding or heraldic device, beyond a carved lion and the vaunting motto designed to strike terror into an assailant's heart: "*Drogo Nomen et Virtus Arma Dedit*" ("Drewe Is the Name and Valour Gave It Arms").

Something about the castle's smooth planes and crisp outlines, as well as its gener-

continued on page 162



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Left: Sir Edwin Lutyens (center, with client Julius Drewe, left, and foreman John Walker) built Castle Drogo in Devon, between 1911 and 1931. Below: The entrance.

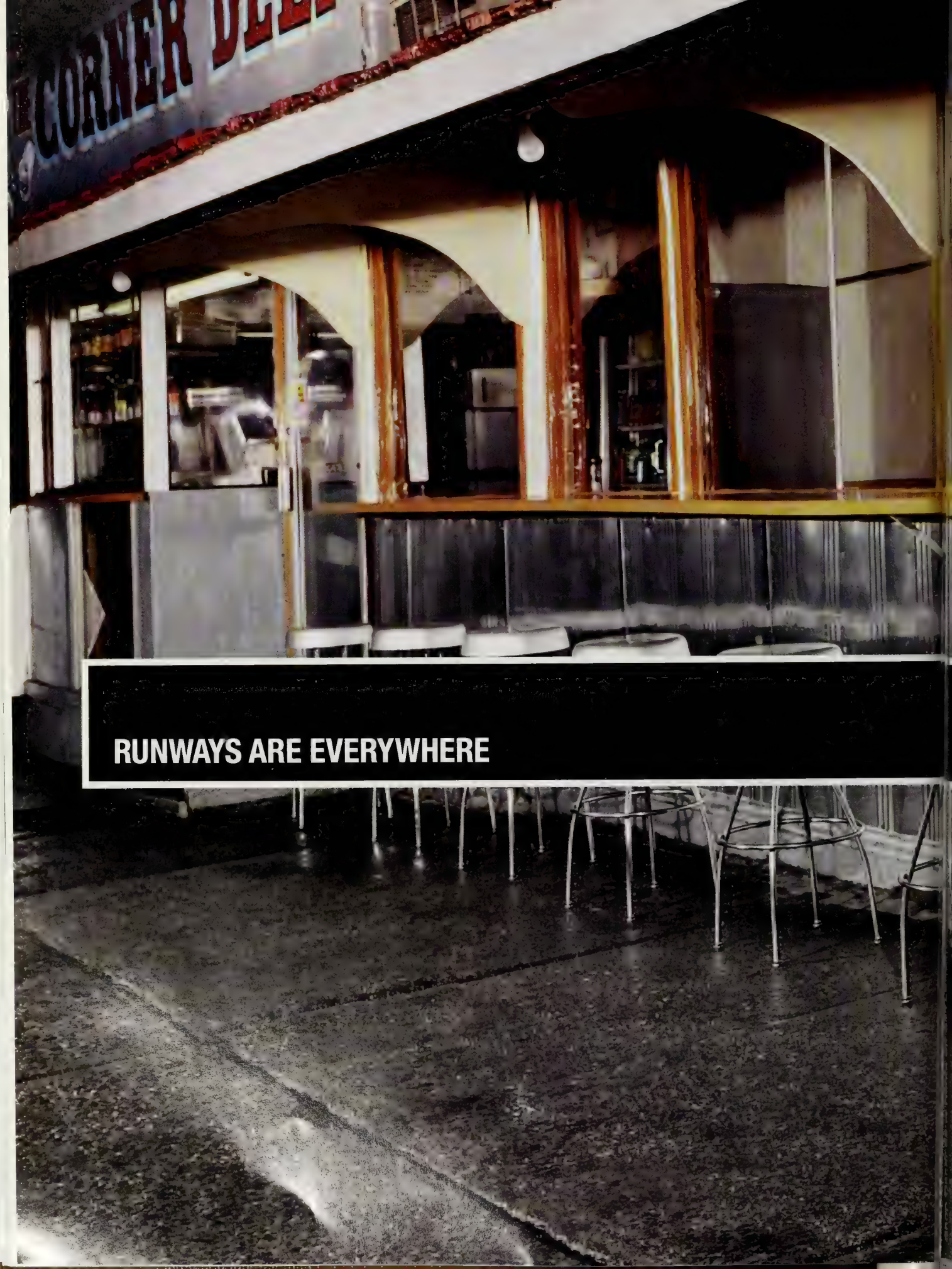




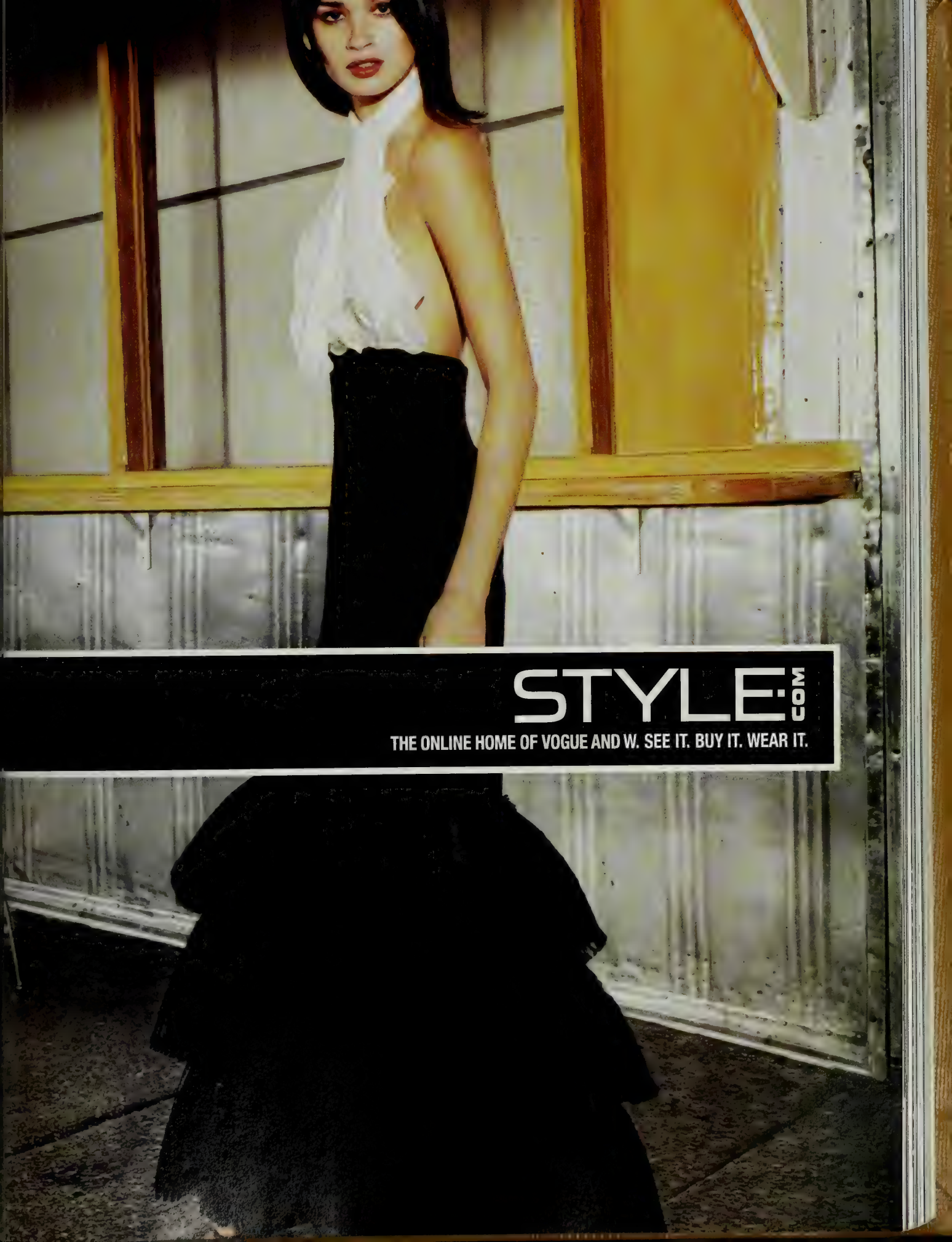
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ENGLAND'S CASTLE DROGO

continued from page 158

ous use of mullioned windows, may give its origins away as one draws near. But it still comes as a shock to learn that this threatening edifice is in fact an early-twentieth-century fantasy, coproduced by its original owner—a wealthy entrepreneur named Julius Drewe—and Edwin Lutyens, the most sought-after English architect of his day. In their different ways, the two men typified the power and confidence of Edwardian England, which, when work on the project's design began in 1910, had not yet been devastated by the Great War.

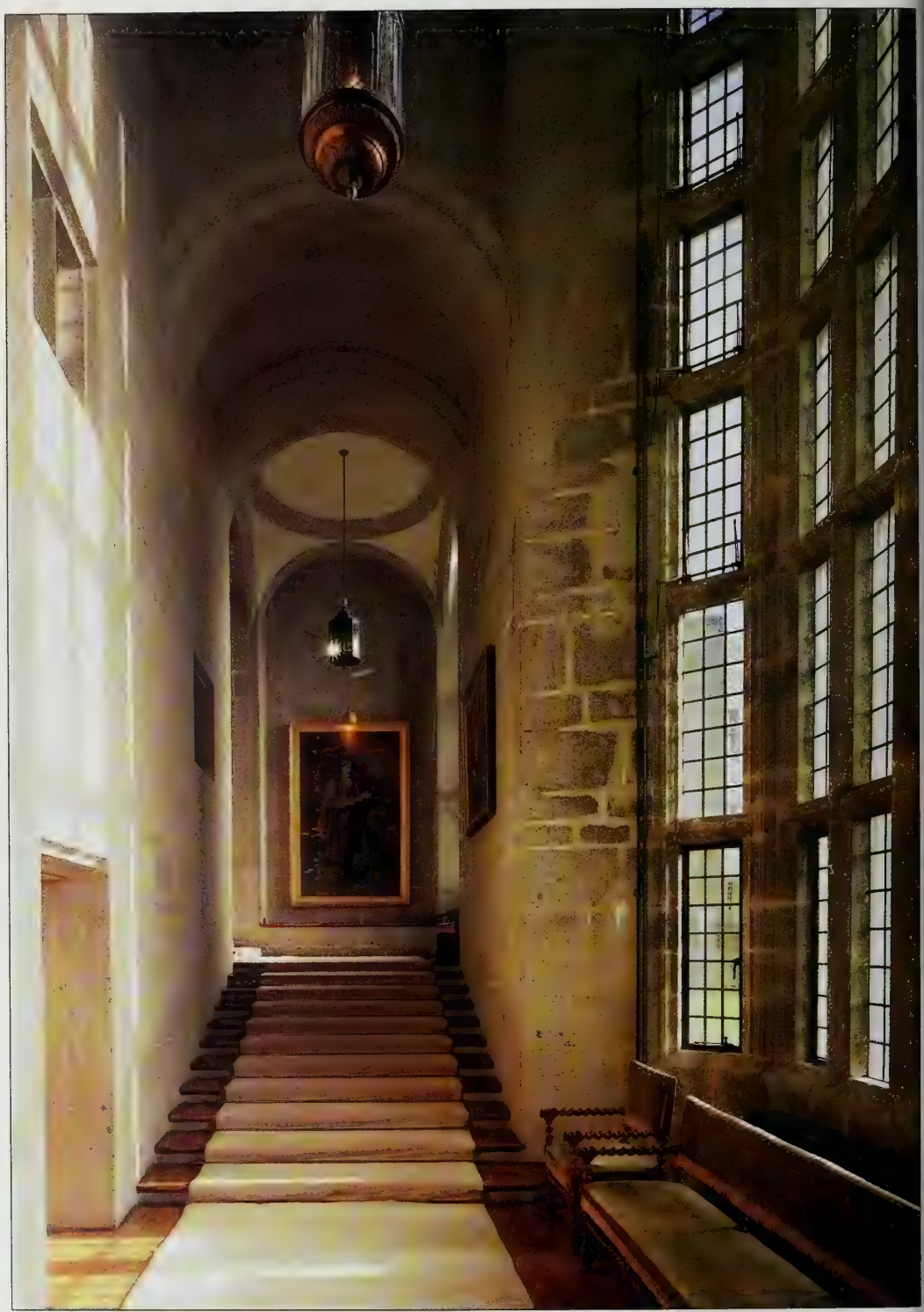
Drewe was accustomed to rapid success. He had gone East as a young man to buy tea for his uncle's importing firm and, on his return to England, cofounded the Home and Colonial, a chain of grocery stores that spread across the country in the last quarter of the nineteenth century. At the age of thirty-three he retired with a fortune and concentrated on establishing his position in society.

Both of his parents' families hailed from Devon, and with the help of a compliant genealogist, Drewe established his descent from Drogo (the Latinized form of Dru), a Norman baron who had accompanied William the Conqueror. From there it was a short step to buying the land around Drewsteignton, where his remote ancestor had settled, and planning the castle of his dreams.

Neither Drewe nor Lutyens, then at the height of his career, did anything by halves. Large as Drogo now seems, it is in fact only one-third of the building's original concept, which owner and architect reluctantly scaled down as they came to realize how impractical their first version would be. They agreed cordially on most points, but some clashes between two such forceful personalities were inevitable—not least since the building took twenty years to complete. "I am very keen about your castle," Lutyens wrote in a characteristic exchange with Drewe, "and must 'fight' you when I KNOW I am right."

The interior of Drogo is almost as comfortable as its

continued on page 164



The main stairs lead from the dining room to the drawing room and were designed to facilitate stately ascents. The 1902 portrait of Julius Drewe is by Charles Hardie.

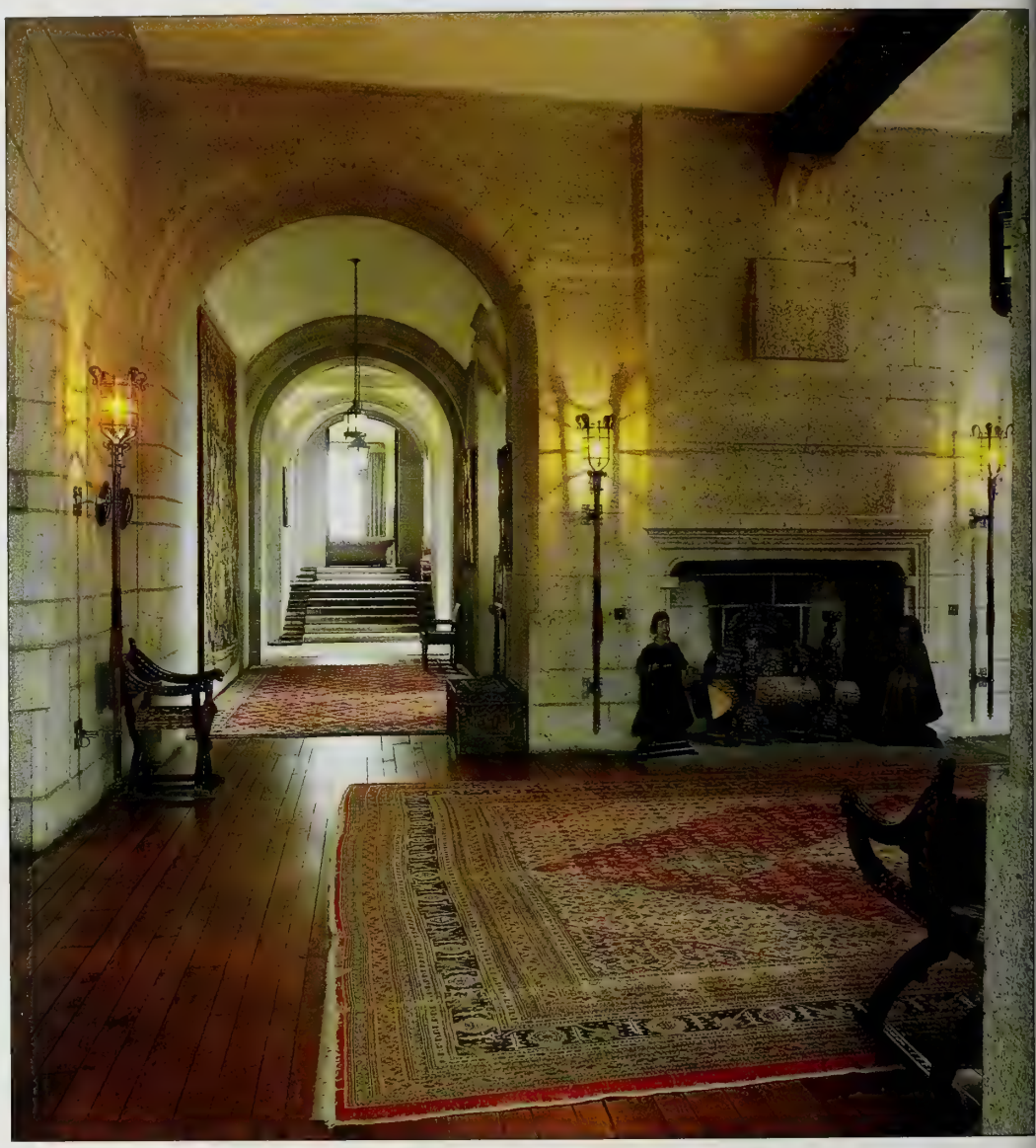


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ENGLAND'S CASTLE DROGO



RIGHT: Furnishings in the drawing room corridor, off the entrance hall, include a 17th-century French tapestry designed by Charles Le Brun and a pair of fireboard figures.

continued from page 162

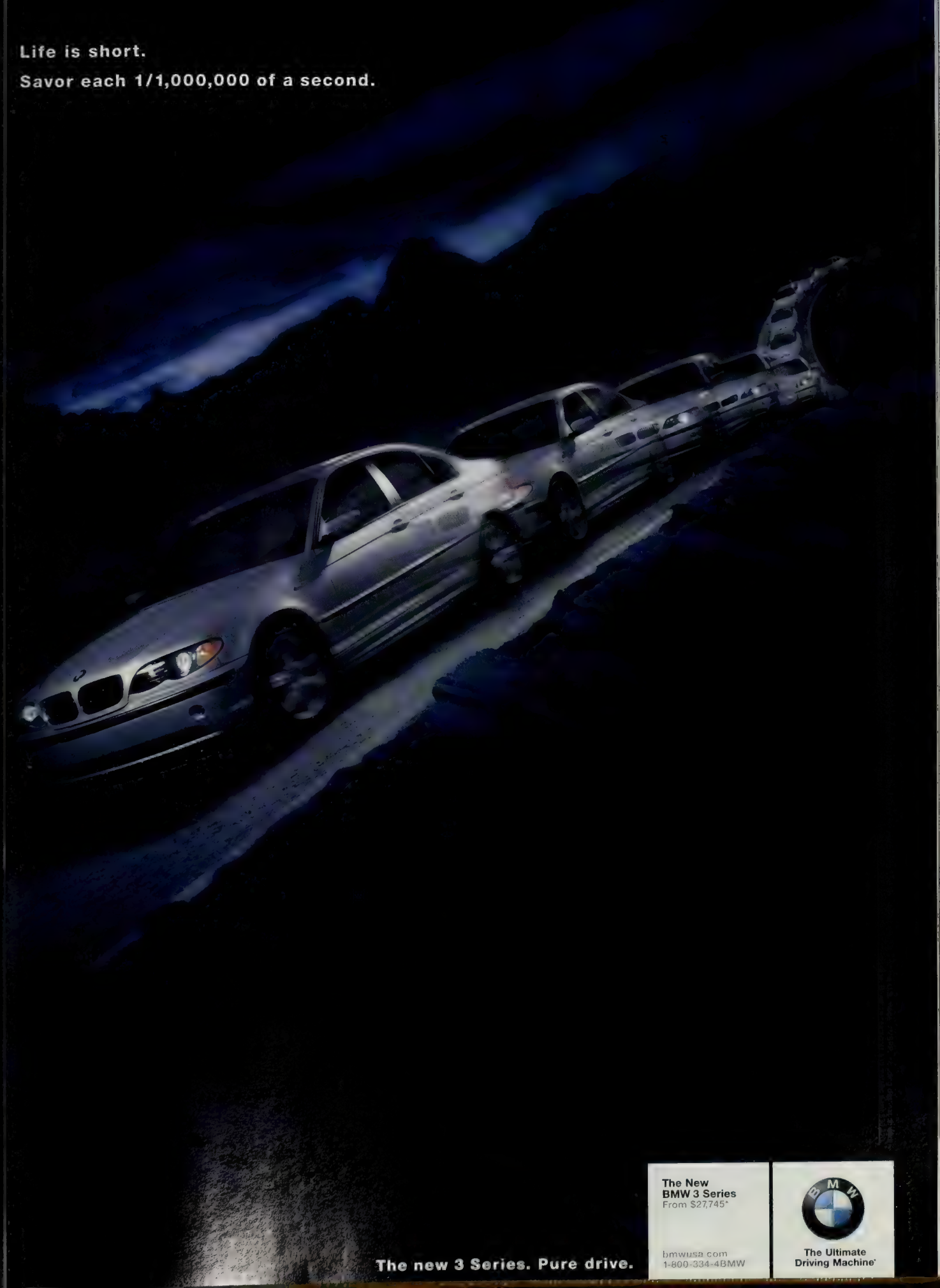
façade is austere, but both aspects of the castle benefited from Lutyens's ability to combine practical needs with a highly demanding aesthetic of sophisticated plainness. Wandering through the castle's vast rooms and lofty corridors, one is struck time and again by the elegant simplicity the architect achieved by insisting on the finest materials and the best craftsmanship while eschewing all ornamentation. What comes through is a sense of space constantly reinvented, sometimes grand and soaring, at other times unassuming. A certain play-

continued on page 166

BELOW: To the right of the drawing room's fireplace is a circa 1600 ebony-and-ivory coffer. BELOW RIGHT: The dining table is set with Worcester china and Venetian glass.






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ENGLAND'S CASTLE DROGO



LEFT: Lutyens's design for a beechwood table in the kitchen mirrored that of the circular lantern he placed in the vaulted ceiling, which provides the room's only natural light.

plaster, leads to a library and billiard room that exemplifies Edwardian good cheer. The books are of the dull, unread type, with much local history and other gentlemanly pursuits, but the billiard table would have been an essential feature of the country house lifestyle to which Drewe aspired. Moreover, the room was used for a family tea that often lasted for two hours.

Food and drink came high on Julius Drewe's list of priorities. He hunted and fished tirelessly on his own estate, as befitted a country gentleman of the time, and stocked his cellars liberally with the finest wines. Lutyens had provided him with a service corridor leading to a remarkable suite of belowstairs rooms that went from a pantry equipped with teak sinks to a switch room, controlling the house's electrical supply, then to a vast kitchen lit by a lantern and furnished by Lutyens himself. Mrs. Rayner, a London-trained cook of high repute, presided over these arrangements, which extended into a capacious scullery. Produce from the garden was delivered to the larder through a back door into a specially designed vegetable rack with sliding doors.

The castle's dining room,

continued on page 168



RIGHT: Castle Drogo is located on the edge of Dartmoor, the 365-square-mile tableland in the west of Devon. The castle's southeast-facing battlements offer an expansive view.

continued from page 164

fulness underlines the abrupt changes of scale, as if a master storyteller were suddenly pulling the carpet from under one's feet as a prelude to a new narrative surprise.

With its bare granite walls and unpainted woodwork, the entrance hall appears to confirm the castle's spartan exterior, an impression hardly contradicted by the fireboard figures, cross-framed armchairs and leather coffers —all Spanish in origin— that furnish the space. But the corridor, with its Italianate perspective of stone and



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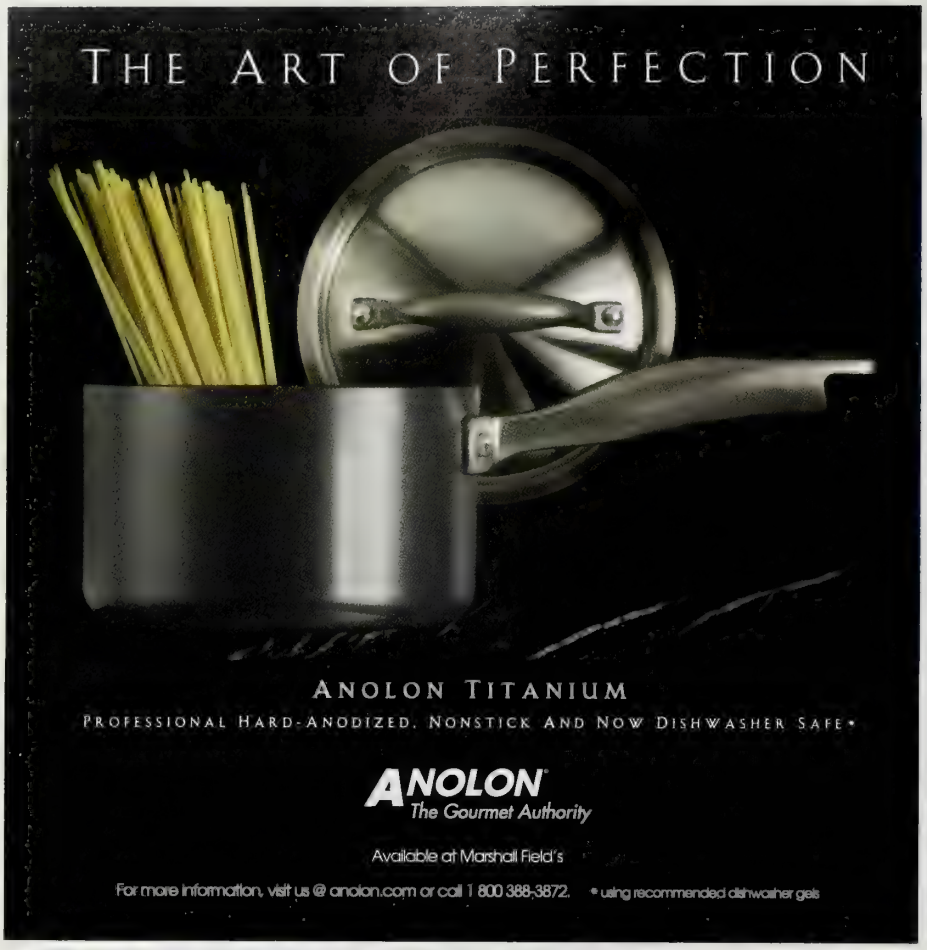
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CASTLE DROGO

continued from page 166

reached by a grand staircase conceived for the stately progress of formally dressed gentlemen leading in their ladies, was a prime feature of the castle's domestic life. Lutyens created an inventive contrast between mahogany paneling and a plain granite frieze, but the room, originally planned to rise through two stories, is basically a statement of solid Edwardian comfort, presided over by the portrait of Julius Drewe, sporting a pale waistcoat and a diamond tiepin.

Drogo incorporated all the latest technical inventions, and when Drewe came to live out his last few years in the castle, it was a byword for modern luxury, with central heating, telephones and radios. Plumbing reached unscaled heights in the master bath, which featured a complex shower operated by numerous chrome spigots. Along with the usual manly paraphernalia of gun cases, fishing flies and cigar cabinet, Drewe's study contains a revolving rent table, saddlebag armchairs and such blessings to contemporary well-being as an electric cup warmer.

Julius Drewe died shortly after he moved into Drogo. Two generations later, in 1974, the house and six hundred acres were given to the National Trust, becoming the first twentieth-century estate to pass into its possession. Today the castle and its fine terraced gardens have been restored very closely to their original state. Since the owner barely lived to see his home finished and his eldest son died in the war, a certain melancholy reigns over the whole extravagant undertaking. But the ambition, drive and skill that brought it into being, combined with the dramatic Devon landscape, make Drogo—the last English castle ever to be built—an unforgettable experience. □

The castle is open every day except Friday, from April 1 through November 4; the gardens are open year-round. Castle Drogo, Drewsteignton, Exeter EX6 6PB, England; telephone: 44-1647-433306, fax: 44-1647-433186.

For information about joining the Royal Oak Foundation, the National Trust's United States membership affiliate, contact the Royal Oak Foundation, 285 West Broadway, New York, NY 10013; telephone: 212/966-6565, fax: 212/966-6619; www.royal-oak.org.



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ENGLAND



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Situated above the village of West Tytherley in Hampshire, England, is a former rectory dating from the late 17th century. The three-story brick building has been restored and modernized. A reception hall on the first floor has a black-and-white-tile floor and is flanked by the living room and dining room. A large breakfast room extends from the kitchen, which opens to a sitting room. The second floor has the master plus five other bedrooms, while three additional bedrooms are on the top floor. Sharing the 140-acre site are a manager's house, a coach house and a guest cottage. Extensive equestrian facilities include a stable yard, an indoor arena and more than 100 acres in paddocks. A summerhouse overlooks the property's lakes and gardens. £8.25 million ($11.9 million). *For information, call our Hot Line, 212/286-6803, x0434.*

EAST HAMPTON



PHOTOGRAPHY SCOTT FRANCIS



•Thad Hayes's Rustic Renovation

It's slightly Adirondack, slightly Scandinavian, slightly Japanese," Thad Hayes once said of a residence he designed in East Hampton, New York (*AD*, May 1997). Keeping the three-bedroom house's original post-and-beam structure, Hayes added light pine boards from floor to ceiling and used a dark-stained pine for the floors. He designed a fieldstone chimney for the double-height living area (above) and banquette seating in a bay window for the dining area. On the second floor, he reconfigured the space into an open loft sitting room with built-in bookshelves. The master bedroom has cathedral ceilings and a marble shower in the bath. Surrounded by 2.5 acres, the house is being sold with most of its furnishings, including pieces by Gustav Stickley, Roycroft, Nakashima and Hayes himself. $2.8 million. *For information, call our Hot Line, 212/286-6803, x0435.*

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BEVERLY HILLS



PHOTOGRAPHY COURTESY GREY CRAWFORD



• James Woods

Architect and designer Lise Claiborne Matthews created "a comfortable, welcoming house" for actor James Woods on a secluded acre site in Beverly Hills. Stone and oak are used for the floors in the two-story residence, which features mahogany built-ins and custom fixtures. "The interior is a light-filled contemporary space," says Matthews. A fireplace separates the living and dining areas (right) on the first floor, which also has a media room and a study/library. Upstairs is the master suite, with a sitting area and a terrace. The grounds have a swimming pool, a koi pond, lawns and gardens. $5.85 million. *For information, call our Hot Line, 212/286-6803, x0436.*

BERMUDA

Built in the 1900s, Mangrove View is situated near the Botanical Gardens and the South Shore beaches in Paget Parish, Bermuda. Once the residence of a former governor of Bermuda and a United States consul general to Bermuda, the house has been refurbished by its current owner. A marble entrance hall has French doors overlooking the swimming pool, and the dining room opens onto a walled courtyard and garden. The library has a 14-foot-high ceiling. Five bedrooms are upstairs, including the master, which has a marble bath. Surrounding the residence are flower gardens, outdoor sitting areas and a greenhouse. $3.23 million. *For information, call our Hot Line, 212/286-6803, x0437.*



ANN SPURLING COURTESY SINCLAIR REALTY

continued on page 178



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LONDON

• Richard Rogers Partnership/ Anthony Collett

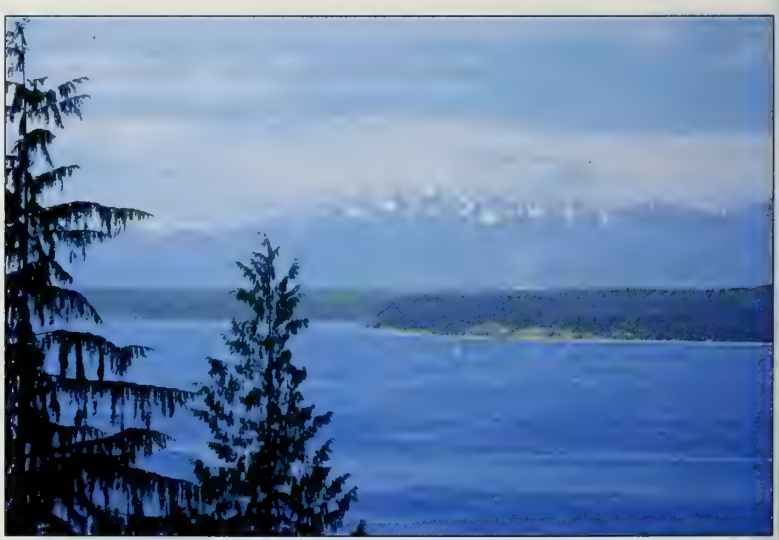


I wanted to take advantage of the spectacular light and panorama and for these to be features of every room," said Anthony Collett, of Collett Zarzycki, about the London penthouse he designed in the Montevetro building. The two-story apartment, overlooking the Thames, crowns the glass- and terra-cotta-paneled building, which was designed by Richard Rogers Partnership in the mid-1990s. Encompassing 3,197 square feet, the apartment is being sold furnished. The lower floor contains a large double-height reception room (above right), a dining room, a kitchen with macassar ebony and brushed-steel cabinetry, and a guest suite. The master suite, a bedroom and a galleried study are on the top floor. A west-facing terrace provides additional space. The Montevetro includes a tennis court, a gym and private gardens. £5 million ($7.2 million).

For information, call our Hot Line, 212/286-6803, x0438.



PHOTOGRAPHY MICHAEL SEDLO COURTESY WINDERMERE REAL ESTATE



PUGET SOUND

Once used as a carriage house for a neighboring estate, a 1915 Tudor Revival residence, located 20 minutes outside of Seattle, enjoys sweeping vistas of Puget Sound (above right) and the Olympic Mountains. The two-bedroom structure has half-timbered stucco walls and a cedar-shake roof and was completely renovated in 1996. Crown molding, paneled walls and hardwood floors are found in the living/dining room and the study, on the first floor. The kitchen, which features custom cabinetry and tile-and-granite countertops, has a 23-foot-high vaulted ceiling. A marble fireplace warms the second-floor master bedroom, which has a vaulted ceiling, a dressing room, a marble bath with a whirlpool tub and French doors overlooking the wooded site. On the lower level are a spacious game room and a one-bedroom apartment that provides additional living quarters. Terraces and west-facing windows take advantage of the water views and the landscaped grounds. $2.5 million.

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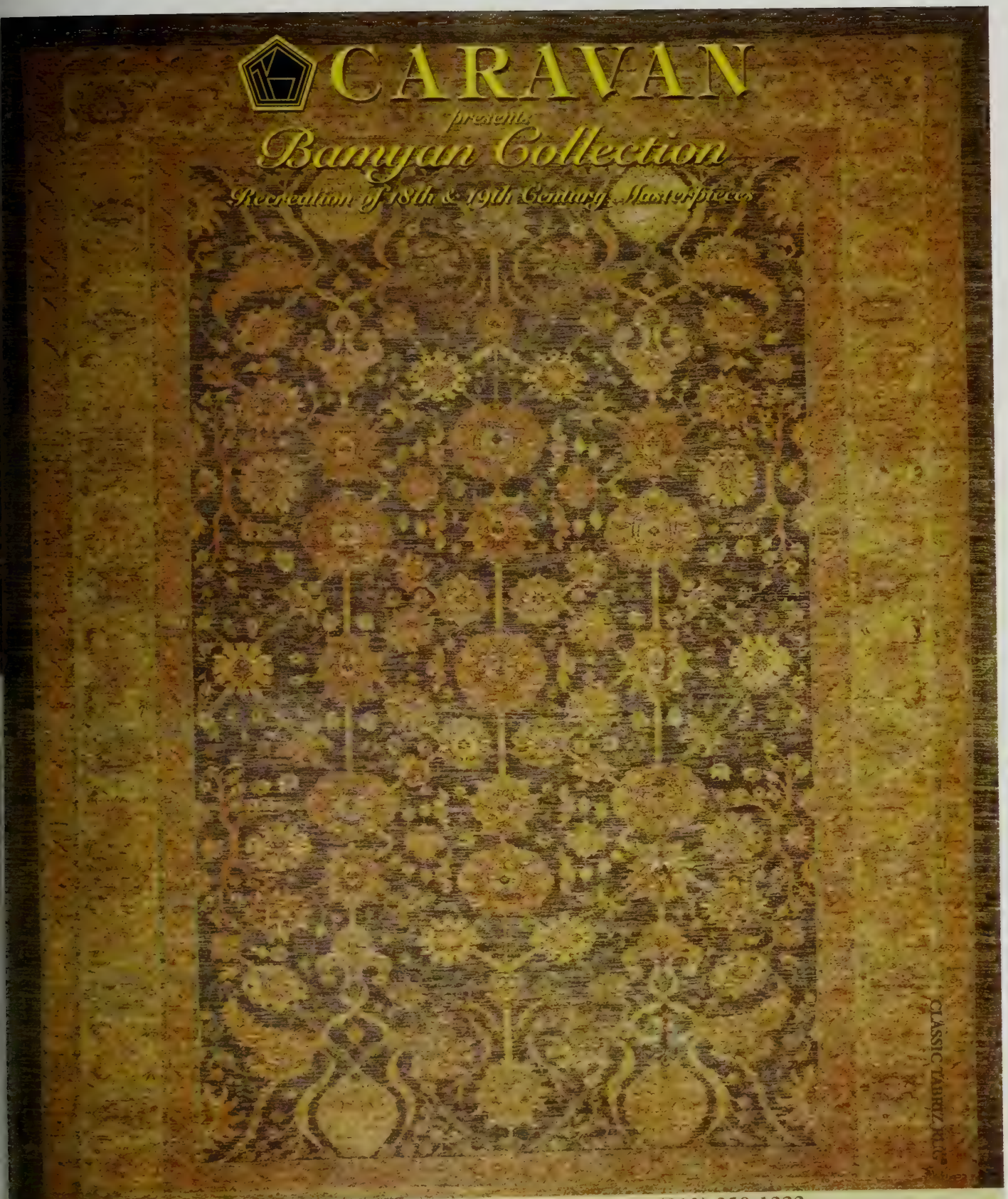
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•Victor Borge

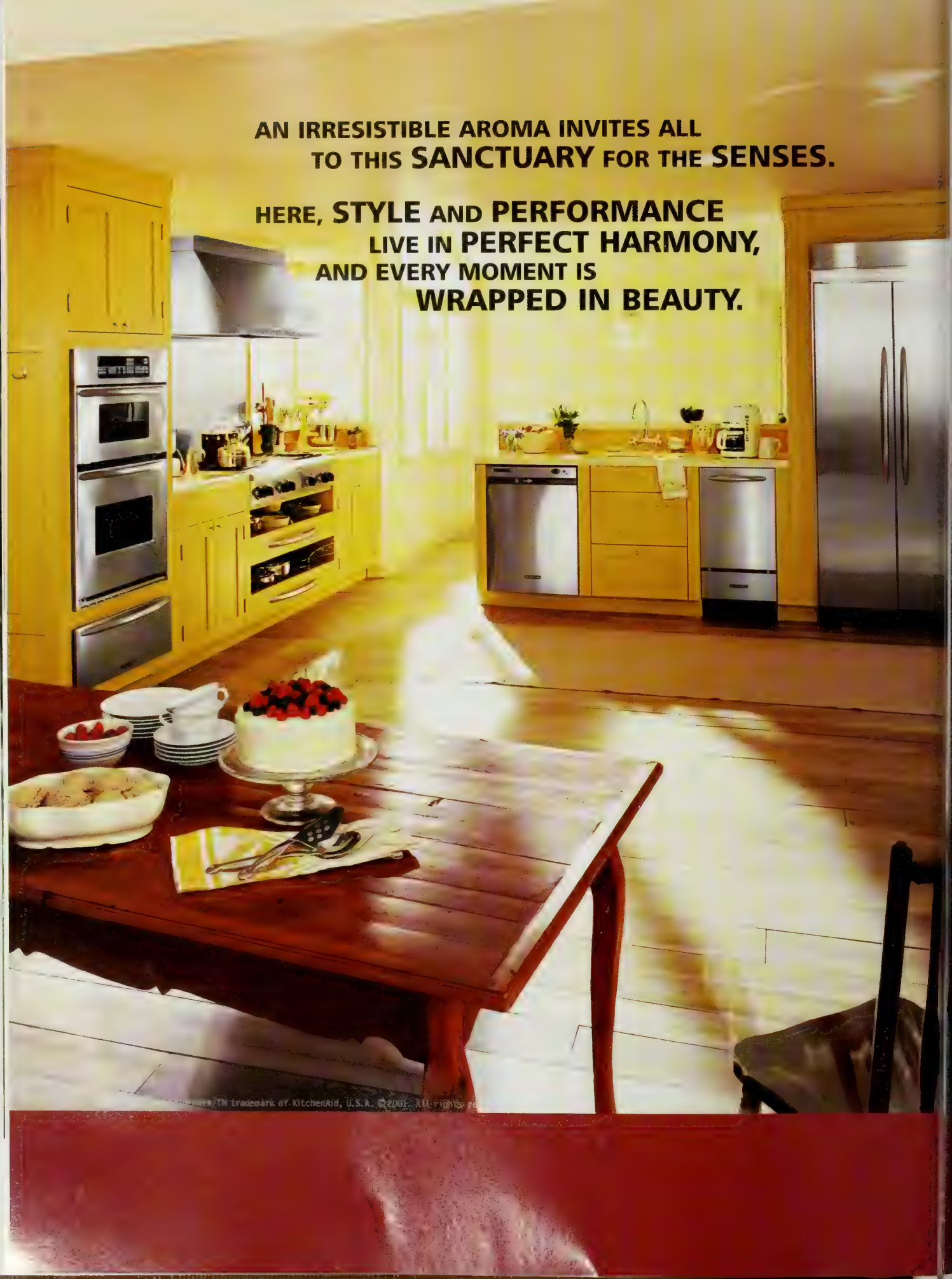
A house on a four-acre site on the shores of Long Island Sound was home to pianist, conductor and comedian Victor Borge for nearly 40 years. Originally built in 1905, the residence was renovated under the direction of architect Edward Durrell Stone. The first floor of the 10,500-square-foot house has a three-story rotunda with marble floors. A sunken living room, a music room and a formal dining room all have access to the veranda. Seven bedrooms, a sitting room and a master suite, including a study, a sitting room and a dressing room, fill the top two floors. Also on the property are a carriage house and a swimming pool. $26.5 million.
For information, call our Hot Line, 212/286-6803, x0441.



JIM CORDES COURTESY SOTHEBY'S INTERNATIONAL REALTY

continued on page 186


The Family Dinner Revisited
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EDITORS SELECT PROPERTIES AROUND THE WORLD

SCOTLAND

• Robert Adam's Glencarse House



In 1789 Robert Adam designed Glencarse House in Perthshire, Scotland. Alterations were made in the 1880s and in the 1920s, when wings were added on either side and stone steps and a balustrade at the front. The eight-bedroom house retains many of its period elements, including hardwood paneling and staircase and plaster cornices. The first floor has a dining room with a recessed display cupboard, a morning room with a bay window overlooking the gardens, and a drawing room (below), which opens to the conservatory. The drawing room has a plaster relief ceiling, a fireplace with a carved wood mantel and recessed windows with shuttering and window seats. The upstairs master bedroom has bay windows and an adjacent dressing room and bath. Several outbuildings, specimen trees, ponds and a small paddock are on the 18.5-acre grounds. £900,000 ($1.3 million).
For information, call our Hot Line, 212/286-6803, x0442.



PHOTOGRAPHY COURTESY FPDSAVILL

continued on page 188



A sampling of our extensive selection of 18th and 19th century French and Continental antiques includes:
Above: Provencal armoire in walnut, Italian olive oil urn, Louis XIV fauteuil in walnut, Lyonais trois porte enfilade, Black Forest wall clock, farm table from Vouvray, Parisian needlepoint tapestry.
At right: Napoleon III period fireplace in walnut with marble & citron.
Below: From Genova, hand-carved walnut pharmacy



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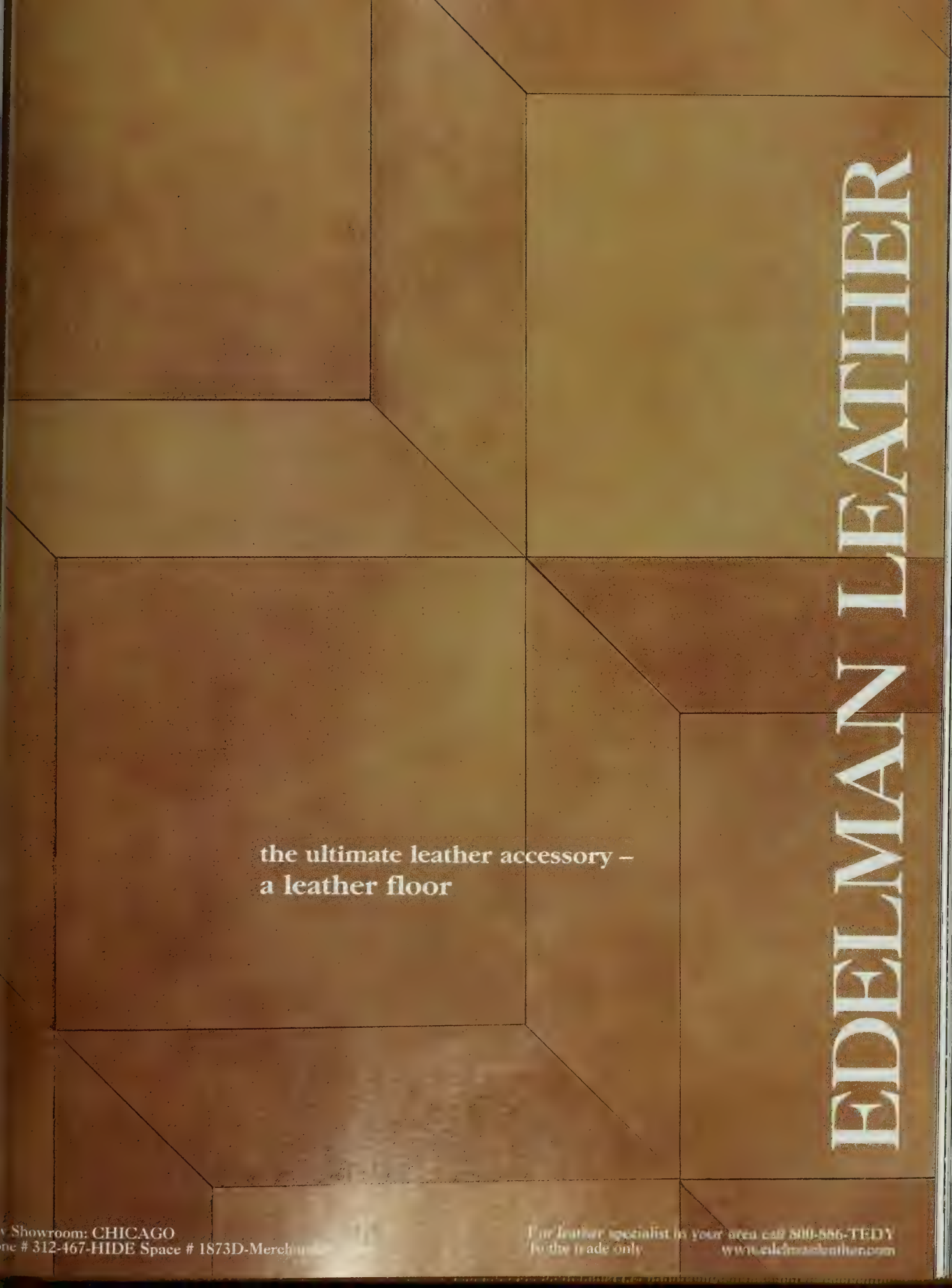
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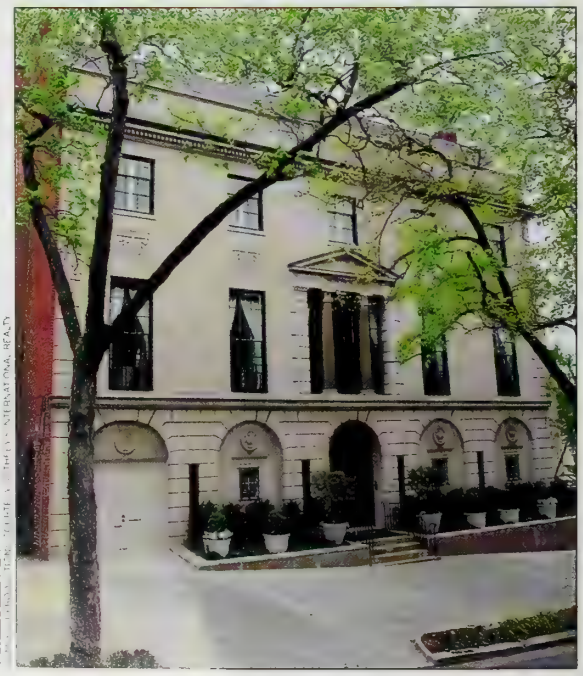
FRANCE



COURTESY KNIGHT FRANK

Château de Saint Quintin sur Sioule, in the Auvergne region of France, dates to the 13th century. Originally a fortress, the château became a residence for the family of the knights of Saint Quintin in the 15th century. Recently the building has been restored and updated with modern conveniences, but it retains its original pale stone façade, carved stone fireplaces, exposed wood beams and paintings by Isaac Moillon. A central salon anchors the first floor, while six bedrooms occupy the second. A game room and a loft space are on the third floor. The 100-acre property also has a guesthouse and an early-11th-century Romanesque church. 15 million French francs ($2 million). *For information, call our Hot Line, 212/286-6803, x0443.*

WASHINGTON, D.C.



Dating from 1919, a limestone Regency Revival mansion in Washington, D.C., is not far from the White House and Georgetown. Its distinctive façade displays quoins, classical columns and molded cornices. Though the five-bedroom residence was recently renovated to include state-of-the-art amenities, it retains its original craftsmanship. A family room with built-in bookcases and a kitchen with cherry cabinetry are on the first floor. The second floor has drawing and dining rooms with 14-foot-high ceilings. A mahogany-paneled library and the master suite are on the third floor. $5.3 million. *For information, call our Hot Line, 212/286-6803, x0444.*

continued on page 19

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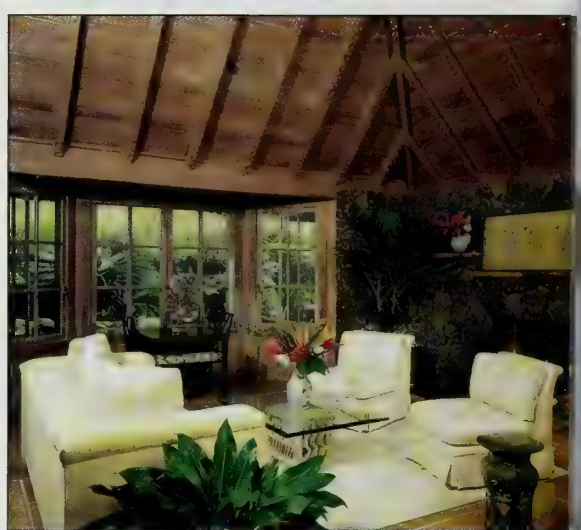
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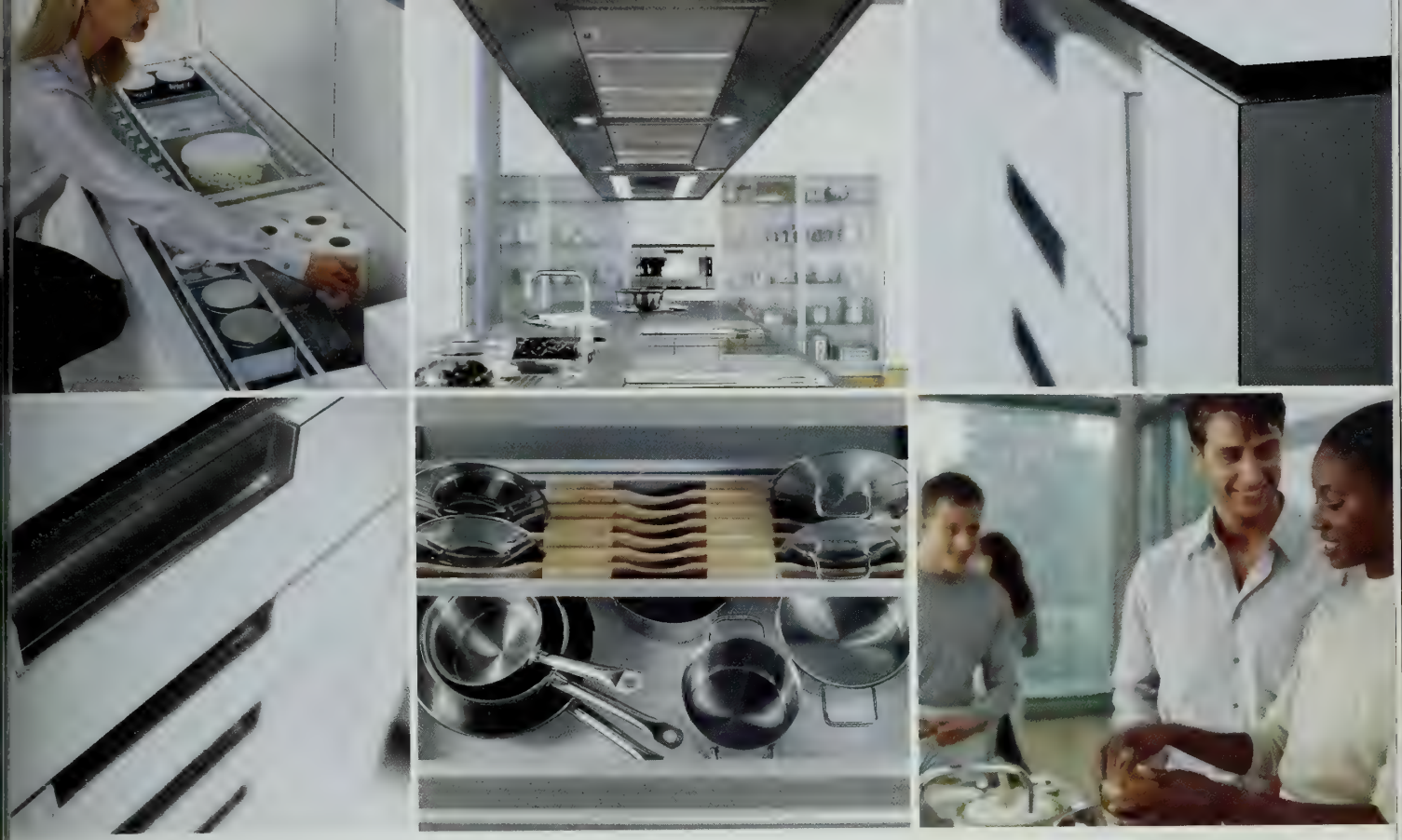
PHOTOGRAPHY KEITH KARASIC/COURTESY SOTHEBY'S INTERNATIONAL REALTY

KAUAI

On the Hawaiian island of Kauai, architect Charles W. Dickey designed Olu Pua Gardens, a house nestled in the rolling green hills near the town of Kalaheo. Minutes away from the beaches of Poipu, the secluded circa 1930 house has sweeping views of the Pacific. Dickey designed the 3,120-square-foot plantation residence in the Polynesian style. Hand-carved beams support a 20-foot-high ceiling in the living room, which has a lava fireplace (right). Adjoining the living room are a formal dining room and an enclosed lanai. Ample cross ventilation cools the structure. Three bedrooms, with private baths, are in the east wing, while the garden wing contains a sitting room and a staff studio apartment. A nearly 100-foot-long veranda overlooks the estate's 12 acres of landscaped tropical plantings, which include rare native species. The grounds have two large guesthouses, a swimming pool and a Japanese garden. $4.5 million.



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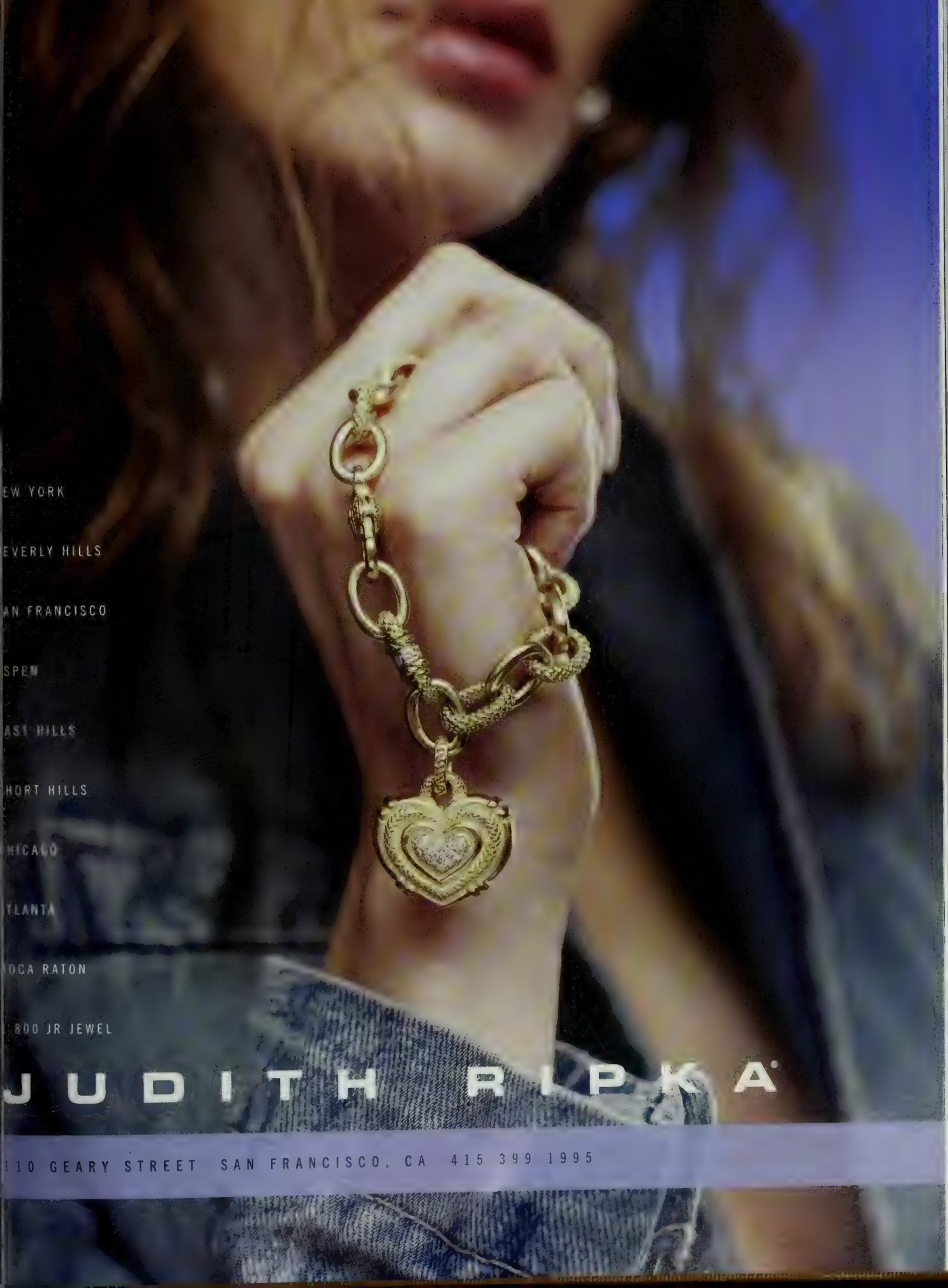
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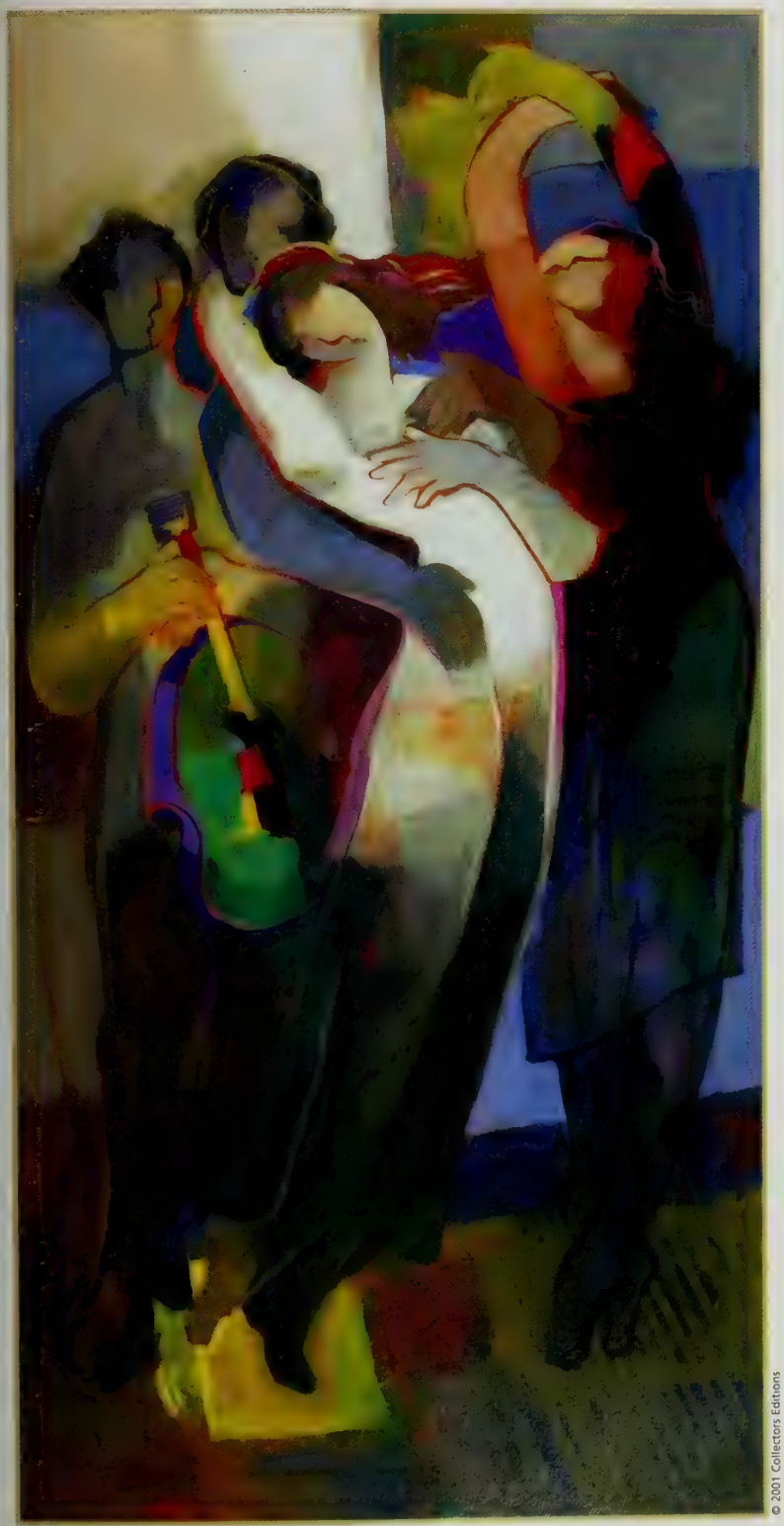
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"We give our employees a lot of room to be creative," says Paul Zirlin, "but nothing leaves here without my approval." The company was founded by Zirlin's grandmother, who started out doing residential draperies and slipcovers. "What's great about this business," he says, "is that you can work with a plain cotton or a piece of silk-embroidered velvet, but the transformation to a finished product is just as amazing every time." Zirlin Interiors, 5540 N. Broadway, Chicago, IL 60640; 773/334-5530.

Texas Woodworkers



PHOTOGRAPHY IRA MONTGOMERY



According to Lake/Flato Architects' **David Lake**, Mike Reznikoff doesn't just work with wood. "He has relationships with wood," Lake says. "Mike's thoughtful, and he really prepares the materials for specific environments." **Reznikoff Custom Furniture**, located in Fort Worth, Texas, recently completed the cabinetry, doors, board ceilings and wall panels for a project in Colorado.

"Mike took into consideration how the materials were going to move when they went from the humidity in Texas to a much drier climate in Colorado," Lake explains. "The pieces were designed to accommodate and celebrate the movement of the wood." Reznikoff works with exotic and domestic hardwoods, and his commissions range from fixing a broken chair to fashioning an entire interior. Reznikoff Custom Furniture, 7550 Anglin Dr., Fort Worth, TX 76140; 817/478-2731.

continued on page 204



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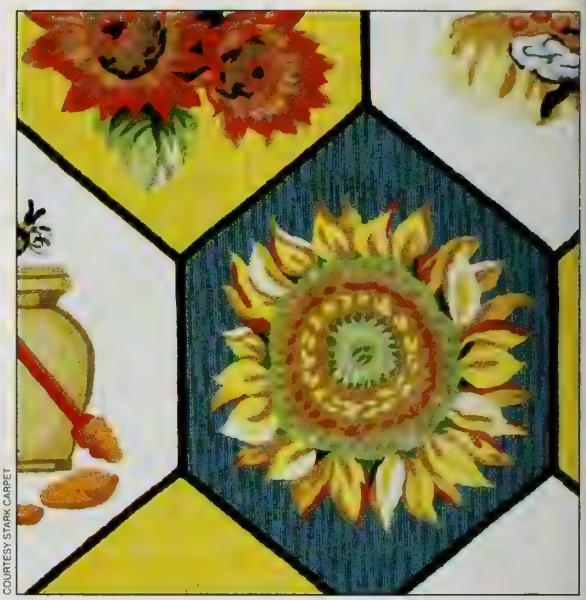
In the Showrooms

By Jeffrey Simpson



TIM STREET PORTER

Left, a lively setting at Bennison's new Los Angeles showroom



COURTESY STARK CARPET

● Bennison

The London-based fabric firm Bennison, which creates designs inspired by the late British designer Geoffrey Bennison, has opened two new locations, one in Manhattan's Fine Arts Building (212/223-0373) and the other in Los Angeles, on Melrose Avenue (323/653-7277). Among the company's recent introductions is *Kashmir*, a design of peonies and wild roses printed on either silk or linen, and *Summer Roses*, an oatmeal linen fabric with garlands of roses in beige and pink.

● Robert Kime

A range of fabrics by **Robert Kime**, the interior designer to the Prince of Wales, is available at Hollyhock Hilldale, in Los Angeles (310/777-0100). Two of Kime's newest patterns are linen prints with an Arts and Crafts feeling. *Indus* has long parallel stalks of red carnations and green leaves, with a border of small red dots, while *Susani* has an abstract pattern of gold flowers and blue leaves. Similar styles in the collection include *Plain Song Quilted*, which has the musical notation for a Gregorian chant printed on quilted linen, and *Field Poppy*, a design of poppies on sheer cotton that is reminiscent of a William Morris pattern



COURTESY ROBERT KIME

Above, Robert Kime's *Susani*, a printed linen, at Hollyhock Hilldale

● Stark Carpet

A collection of rugs created by **Anthony Baratta** and **William Diamond** is available at Stark Carpet (212/752-9000). The designs are adaptations of traditional American hook and needlepoint patterns. *Diamond Farm* depicts an old mill in a medallion with a striped frame. The rug's looped pile is one of the techniques that suggest a hooked rug. *Diamond Bee* (above) has hexagonal panels in blue, gold and white with sunflowers, bees and pots of honey.

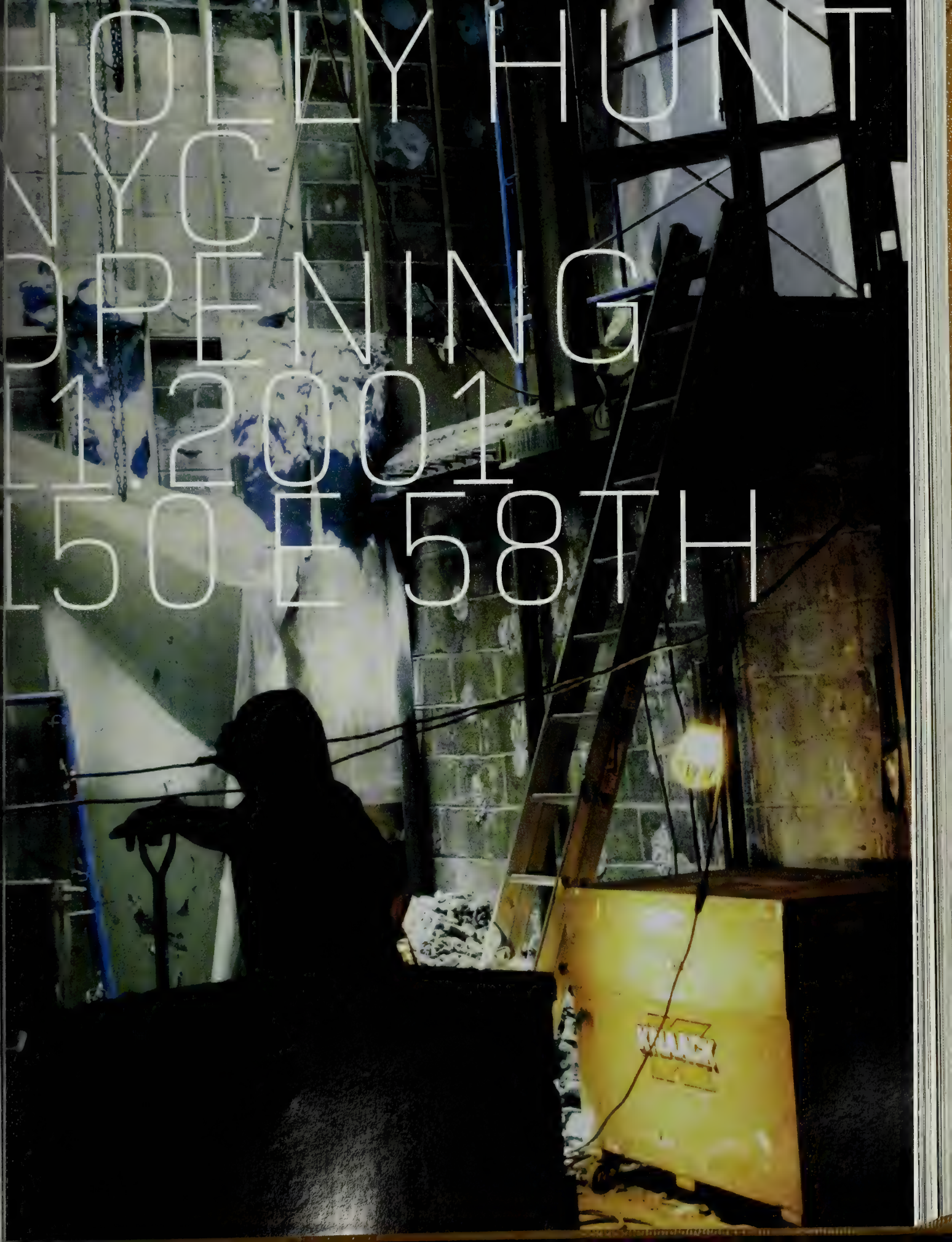
● PierceMartin

Atlanta-based PierceMartin (800/334-8701) has expanded its showroom at the Design Center of the Americas, in Dania Beach, Florida (954/927-9200). The firm continues to explore Eastern themes in its furniture with new rattan, wicker and bamboo pieces, which are displayed with Asian antiques. The Catalan armchair has curved arms and stretchers that suggest the designs of Thonet. The Oval Back Chippendale chair has a rattan back with a crosshatch pattern, and the Wave armchair uses rippled strips of rattan on its back and side panels. The Solid Bamboo chair has a Chinese-style geometric pattern in the back. □



COURTESY PIERCEMARTIN

The Catalan bamboo armchair, above, from PierceMartin


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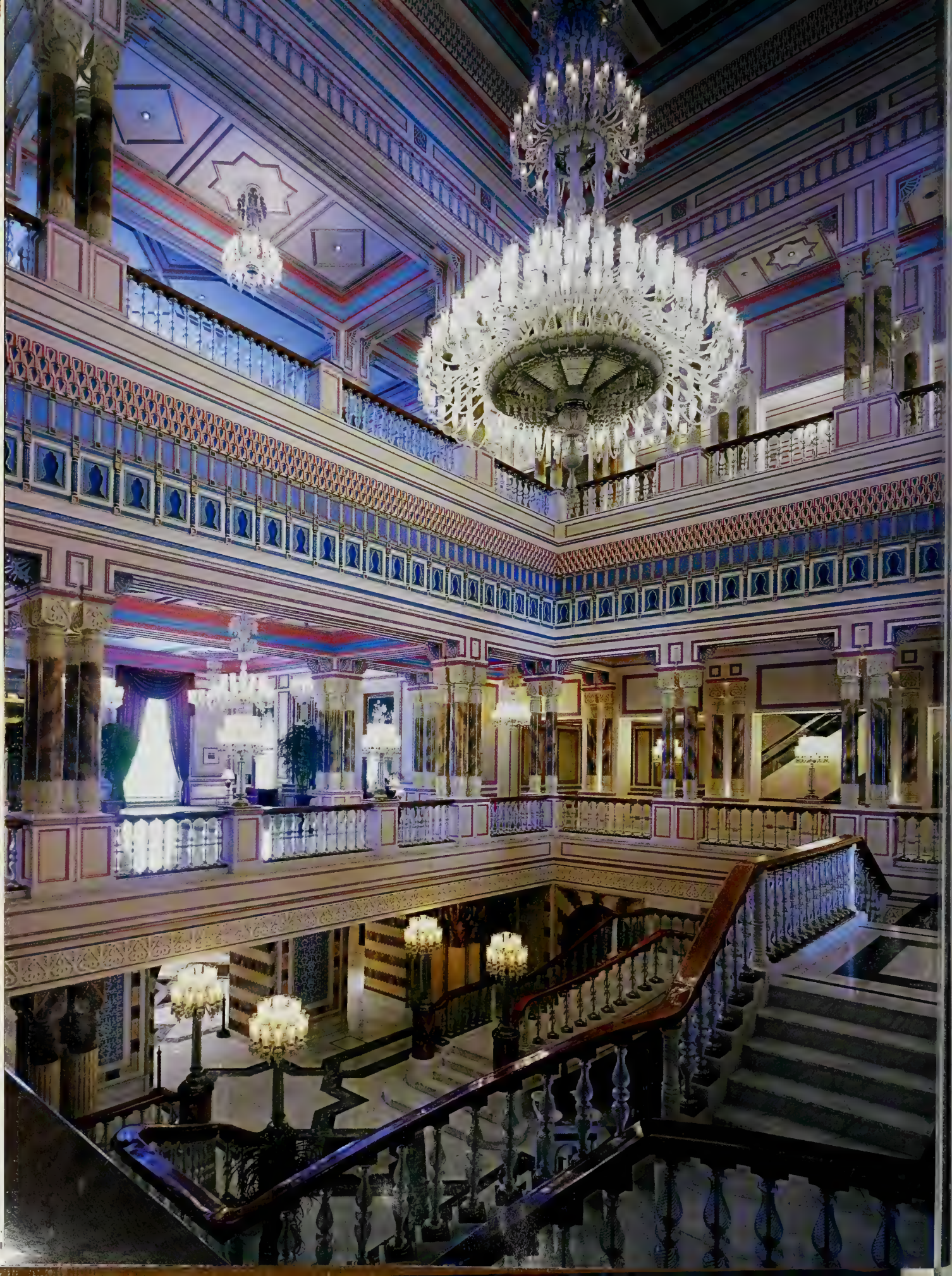
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Çırağan Palace

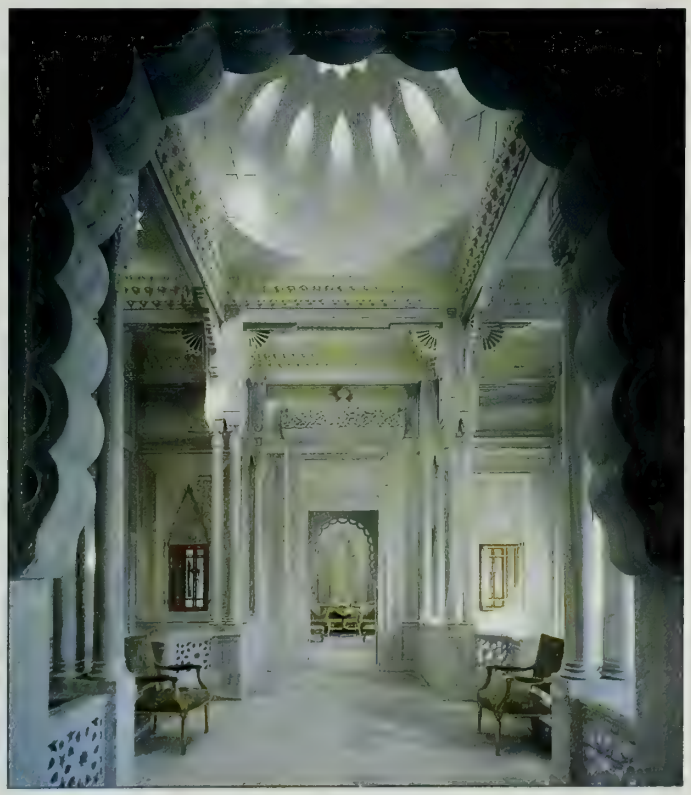
AN ISTANBUL HOTEL FIT FOR SULTANS ON THE BLUE BOSPORUS

Interior Design by EAA International/Text by Amanda Vaill/Photography by Scott Frances



Istanbul is one of the most beautiful cities in the world, and certainly one of the most complicated—a metropolis composed of civilizations and cultures laid one over the other like pentimenti, so that one layer shows through the other. And no part of Istanbul so embodies this complexity as the Bosporus itself, the strait that cuts through the city like a swath of titanium between medieval fortresses and sixteenth-century mosques and gleaming office towers, with Asia on one bank and Europe on the other. For the visitor who wants to get a truly revealing look at Istanbul, this is the perfect vantage point; for the traveler who wants to experience luxurious modern comfort mingled with true Ottoman flavor, the Çırağan Palace Hotel Kempinski is the perfect place to stay.

Several years ago the hotel, which is part of the Kempinski empire, began an extensive renovation—carried on mainly in the winter and off-season—that aimed to restore, and in some cases



ABOVE: The southeast gate of the Çırağan Palace Hotel Kempinski Istanbul. Originally an Ottoman palace, the structure, at left, was damaged in a fire in 1910. It was later acquired by the Kempinski hotel group, which refurbished and expanded it.

OPPOSITE: Crystal chandeliers and glass balustrades add luster to the central foyer, which was designed by Julian Reed of EAA International. The interior is painted in a geometric pattern common in Ottoman architecture. RIGHT: A marble bath was restored to its original form.



LEFT: Frescoes highlight the vaulted ceiling of the Russian Caviar Bar Restaurant. Earth tones and burgundy fabrics give the space an intimate feeling. An antique Turkish vase is on the marble-topped gold-leafed console. The chairs are covered in a Persian chenille.

provide, a distinctively Turkish flavor to its guest rooms and public spaces. "Before the renovation," says Sedat Nemli, Kempinski's general manager of sales in the United States, "if you drew the curtains in your room, you could have been anywhere in the world." Now there is no doubt that you are in Istanbul.

Unlike most hotels that have added "Palace" to their names, Çırağan Palace really *is* one. It was rebuilt in 1874 on the grounds of an earlier residence for Sultan Abdülaziz, one of Turkey's last Ottoman emperors, and designed by Nikoğos Balyan, the architect of two of Istanbul's Beaux Arts jewels, the sumptuous Dolmabahçe Palace and Dolmabahçe Mosque. Abdülaziz wanted something more Moorish than the Frenchified Dolmabahçe; so Balyan sent artists to North Africa and to Spain's Alhambra to copy details such as the honeycomb capitals that crown Çırağan Palace's windows like fretwork valances. Even then he had to redraw the plans twenty times before his imperial client was satisfied.

Poor Abdülaziz didn't enjoy his pleasure pavilion for long; in 1876 he was said to have committed suicide, although his friends maintained he was murdered, and his successor, Sultan Murad V, was deposed by a military junta and held prisoner in the palace. Then in 1910 Çırağan Sarayı, as it is called in Turkish, was gutted by fire and remained an abandoned shell for nearly eighty years. In 1986 the Kempinski organization undertook a complete restoration, essentially constructing a reproduction palace inside the shell of the old one, with high-ceilinged, marble-tiled, paneled public rooms and imperially scaled guest suites with two, three and four bedrooms. In addition, an entirely new section was built next to the first by architect Turgut Alton, of BM Birleşmiş Mimarlar, and connected to it by a covered passage on the first floor. The new wing, though clearly contemporary in design, was compatible in scale with the original palace—"It doesn't overwhelm it," says Nemli—but its interiors had an austerity that seemed antithetical to the richness of its literally Byzantine setting.

So EAA International, the firm responsible for London's Lanesborough Hotel (see *Architectural Digest*, July 1992) as well as for Çırağan Palace's earlier design, was engaged to give portions of

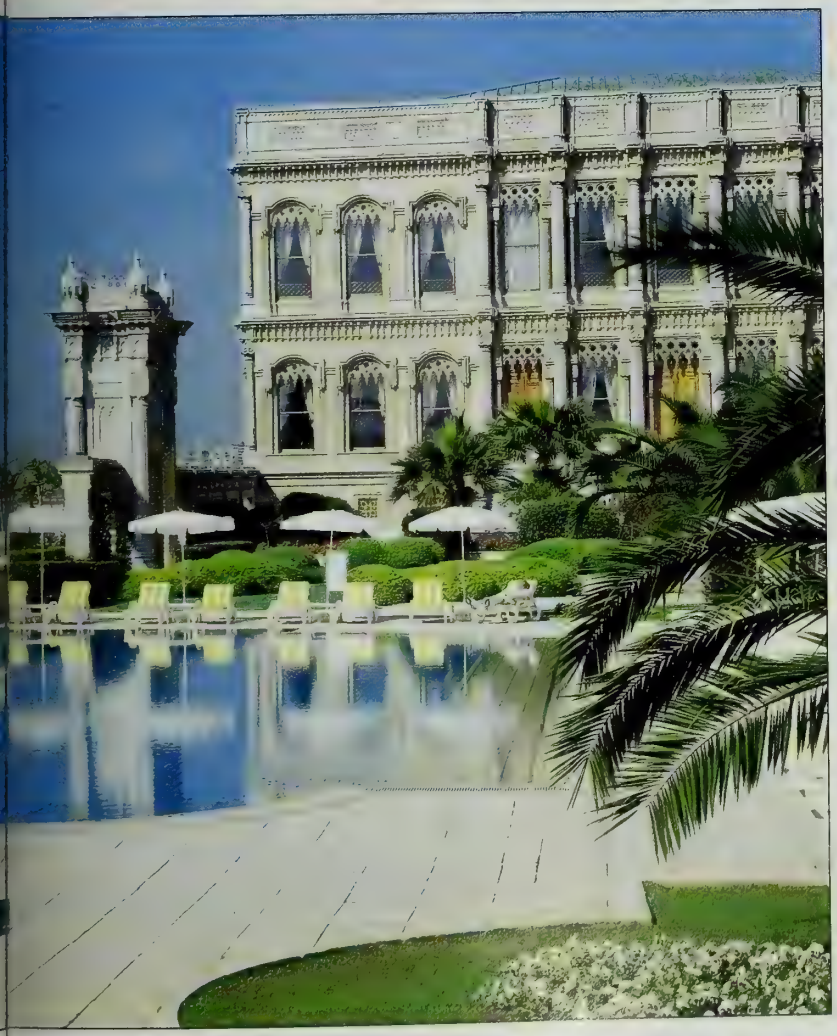


RIGHT: The Sultan Suite, conceived by Decorama Design Company, includes a sitting room, two bedrooms and a dining area. Turkish tile wall panels flank the fireplace. The sofas and settees, handcrafted in Istanbul, rest on a Turkish carpet. The columns are made of cast gypsum.



the hotel a new look. "I was delighted to have the chance to refurbish one of my own projects," says Julian Reed, EAA's managing director. This mainly involved enhancing existing architectural details with new furnishings and finishes in the central foyer and lobby. The hotel's in-house design team created an Ottoman-themed restaurant on an underutilized columned terrace overlooking the Bosporus, as well as a Russian restaurant in a

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ABOVE: Olive-green and beige hues predominate in the Sultan Suite's second bedroom. Silk satin floral draperies complement the chenille bedcovering. The striped wallcovering is English. LEFT: The pool has views of the garden and the Bosporus.



Ana Mandara

AN EXOTIC BEACH TREASURE IN THE RESORT CITY OF NHA TRANG

Interior Design by Bernhard Bohnenberger, Eva Shivdasani and Aline Ho
Text by Susan Sheehan/Photography by Erhard Pfeiffer

Even during the sixties and seventies, when the United States was waging war in Vietnam, the resort city of Nha Trang, sheltered in a bay on the South China Sea, was a relatively tranquil place. After the long war was over, it became an ideal spot to build a hotel. Most guests fly into Ho Chi Minh City, formerly known as Saigon, tour the country's most populous and bustling city for a day or two and then take a fifty-minute flight to Nha Trang.

The Ana Mandara Resort, the only hotel in Nha Trang directly on a beach, opened four years ago. Its sixty-eight rooms, each with a private veranda, are in sixteen low-lying buildings with red-tiled roofs. Some rooms face fragrant gardens; others offer sea views. All have ceiling fans as well as air-conditioning and have furniture made of native woods—ironwood, *pyrinka* wood, *nyatoh* wood. Most are furnished with four-posters draped with mosquito netting—many a tropical resort's version of a canopy bed—and with artifacts that have been collected around the country.



ABOVE: Straw umbrellas and wood lounge chairs line the private beach of the Ana Mandara Resort in Nha Trang, Vietnam. The resort's 16 villas, which are set among tropical gardens and pools, were designed by Bernhard Bohnenberger, Eva Shivdasani and Aline Ho.

LEFT: A cobblestoned drive leads to the main lobby entrance. The *cyclo*, or bicycle taxi, "is the primary mode of transportation there," says Ho. OPPOSITE: Antique pieces fill the reception hall, including a 19th-century carved wood scroll behind the reception desk.

In Hanoi, streets in the old section of the city are known by the products they sell. On Pho Hang Dong ("street of bronze goods"), Aline Ho, who assisted Eva Shivdasani and Bernhard Bohnenberger with the design of the hotel, spotted antique bronze boxes with nicely carved lids, formerly used as charcoal containers. She had artisans create larger versions of the boxes to hide incense coils, which are traditionally used in Vietnam to chase mosquitoes away; the boxes now serve both a useful purpose and a decorative one in the







rooms. The sconces in the restaurant, the Ana Pavilion, are made of handwoven fish traps Ho found on the outskirts of Hanoi.

Hundreds of years ago the Champa kingdom flourished in what is now central Vietnam. The Chams were defeated by the Vietnamese in the fifteenth century, and remnants of Cham temples and civilization still exist in and around Nha Trang. (Ana Mandara means "beautiful house for the guests" in the Cham language.) Ho took a two-hour motorbike ride from Nha Trang to a village where she saw Cham women in traditional attire making pottery used as rice containers, water jars and flower vases. She bought a large number of them to display in the rooms.

Ana Mandara's hospitality begins at Nha Trang's small airport, where guests are met by a hotel car. They are greeted in a large lobby with an open-timbered roof overlooking a lily pond. The lob-



ABOVE: Local delicacies are served in the Ana Pavilion, which has a wraparound terrace where guests can enjoy the surroundings. Hand-woven fish traps that Ho found in Hanoi serve as sconces. RIGHT: The pool has a view of Hon Tre, one of the bay's many islands.

BELOW: The Ana Mandara Suite—one of 68 guest rooms at the resort—has a private terrace and garden and direct access to the beach. Locally made pieces include a four-poster made of ironwood, which is draped with mosquito netting. A religious figurine is on the armoire.



by offers a preview of the hotel's traditional Vietnamese décor. On a wall behind the desk is a nineteenth-century carved wood scroll. In the center of the room is a Vietnamese carved bed; on it are such items as a betel tray, a china decanter and a teapot. The guests are shown to their rooms, where they find beds strewn with flowers. If they wish, their suitcases are unpacked; their clothes may be monogrammed and not merely laundered or dry-cleaned.

Guests who choose to be indolent can relax at Ana Mandara's pool or lie on the beach's off-white sand on lounge chairs under thatch umbrellas or on hammocks suspended between palm trees.

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Saxon

AN OASIS OF QUIET SOPHISTICATION AND TRIBAL ART IN JOHANNESBURG

Architecture by Clive Shepherd/Interior Design by Stephen Falcke
Text by Steven M. L. Aronson/Photography by Tim Beddow



General manager Corinne Harrison describes herself as "a woman with a passion for the Saxon," and her ardor can hardly be said to be misplaced. For what is there not to love about a hotel where in the lobby alone a congress of three hundred West African fertility dolls consult darkly together on shelves and the chandelier above the sweeping double staircase has ostrich eggs hollowed out to accommodate globes? Then too, just beyond the timber louvers of one's room await the immeasurable gradations of southern Africa, whose forests and mountains, deserts and long stretches of untouched beach, all meld hazily in fable and myth.

A striking contemporary private residence in the exclusive Sandhurst section of Johannesburg, South Africa, has been transformed by architect Clive Shepherd into the intimate Saxon hotel. ABOVE: Tiled pools connect the main structure and the new accommodations wing. LEFT: A wrought-iron-and-ostrich-egg chandelier hangs from the central glass dome above the entrance lobby. BELOW: The sitting room of a Presidential Suite—one of four in the complex—offers views of the luxuriant gardens. Osborne & Little solid-color fabrics.





"I wanted to create a modern environment using natural materials and African overtones," says interior designer Stephen Falcke, who collaborated with Shepherd on the 26-suite hotel. He chose a light, monochromatic palette for the rooms. ABOVE: A Platinum Suite.

The Saxon is the newest, and far and away the most luxurious, small hotel in this part of the continent—set within six hushed and lushly landscaped acres in the exclusive residential enclave of Sandhurst, fifteen minutes outside the bustling hub of Johannesburg and just three minutes from South Africa's most elegant shopping district. It is only fitting that an Anglo prince has stayed at the Saxon—Queen Elizabeth's youngest son, Edward. Entertainment and business royalty has sojourned there as well: Danny Glover, Morgan Freeman and Kathleen Turner, and Tony O'Reilly and George Soros.

The hotel began life in 1990 as a private house, a gray-green brick-and-concrete behemoth with strong axial lines built for insurance magnate Douw Steyn. Nelson Mandela, after his release from prison, lived there for six months while putting the finishing touches on his inspirational autobiography, *Long Walk to Freedom*. A couple of years ago Steyn decided to convert his home into a hotel and commissioned architect Clive Shepherd to redesign the 39,000-square-foot struc-



ture and build a 47,000-square-foot addition.

The resulting Saxon hotel, its grand public rooms notwithstanding, contains twenty Egoli (Zulu for "gold") Suites, over 1,000 square feet each, with private balconies; four Presidential Suites, almost 2,500 square feet each; and two huge Platinum Suites, named for presidents Mandela and Thabo Mbeki, each of which features a reception area, lounge, dining room and private glass-enclosed elevator. Nelson Mandela himself came back to the Saxon this past July to celebrate his eighty-third birthday in its dining room, which happens to be one of the best and most popular restaurants in the environs of Johannesburg.

Stephen Falcke, who had decorated the house and was later engaged to work on the hotel, decided to incorporate

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ABOVE RIGHT: A soaring ceiling of maple fretwork allows sunlight to filter into the main dining room, which displays South African wines in the loft. Osborne & Little solid-color fabric. RIGHT: A paved terrace with casual seating faces the pools and, beyond, the front garden.

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Twin Farms

THE NEW ENGLAND RETREAT ADDS A CHALET MARRYING RUSTICITY AND WHIMSY

Architecture by Scott Cornelius, AIA/Interior Design by Thad Hayes
Text by Michael Frank/Photography by Bruce Katz

Twin Farms, in Barnard, Vermont, is one of New England's most exclusive unbuttoned retreats. An elegantly rustic, subtly extravagant, impeccably but discreetly administered hotel, it is a clever marriage of high and low at nearly every turn. These paradoxes have been worked into a smooth, easygoing perfection that extends to the last drinking glass (made, inevitably, by Simon Pearce, whose glass-blowing workshop is in nearby Quechee).

Over the past nine years the Honolulu-based Twigg-Smith family and hotel managers extraordinaire Beverley and Shaun Matthews have transformed the farm—which once belonged to the novelist Sinclair Lewis and his wife, journalist Dorothy Thompson—into a showcase of imaginative architecture and interior design. The first two rounds of work on the property included the renovation of four rooms in the main house and the construction of eight freestanding cottages that were the brainchild of Alan Wanzenberg and Jed Johnson (see *Architectural Digest*, November 1996). Wanzenberg and Johnson devised a program that exemplified the farm's paradoxical atmosphere by creating cottages whose exterior architecture remained safely and solidly within the New England farmhouse vernacular, while their interiors were exuberantly, almost defiantly, different, as much from the restrained façades as from one's notion of what a Vermont country cottage ought to be. These interiors were like children playing a particularly stylish version of dress-up: One cottage was Italianate, another Moroccan; one was a log cabin whose décor can best be described as canine (paw-print rug, a chair with arms carved in the shape of dogs' heads); another was Scandinavian; still another was rendered as a utopian contemporary artist's studio, com-



ABOVE RIGHT: "We kept the original footprint," architect Scott Cornelius says of the Alpine-style house that he and interior designer Thad Hayes transformed into a new chalet at Twin Farms, in Barnard, Vermont. RIGHT: In the entrance hall, a pair of cement-and-river-stone vases rest on a birch-bark-veneered console.

OPPOSITE: The furniture in the living room achieves a modern look, yet it remains tied to the architecture through natural and muted colors. "The rustic elements called for something more polished and contemporary," notes Hayes, who designed the low table. Sheer drapery fabric from Cowtan & Tout.



plete with easel and wood drawing mannequin (but no splashes of paint on the floor).

It was the success of this last cottage—the inn's most spacious—that persuaded the owners to add a new and even more ample accommodation, which has been named Chalet. Unlike the rest of the cottages at Twin Farms, Chalet is not a piece of original construction but rather a modest 1960s Alpine-style Vermont cabin that became an idealized and witty version of its former, humble self. The reinvention was overseen by Scott Cornelius, the project architect on the earlier round of building at Twin Farms, and interior designer Thad Hayes, who is collaborating with the Twigg-Smiths and the Matthewses on Timber Hill, a resort currently in progress in Sonoma County, California.

The house that Cornelius began with had a cluttered floor plan, low ceilings, sliding glass doors and a less than perfect view of the meadow and distant, undulating hills. What he calls its "badly considered" take on the Swiss chalet wanted serious rethinking. But the footprint was about right, the roofline handsome, the siting ideal. His approach? To remake the house from the inside out.





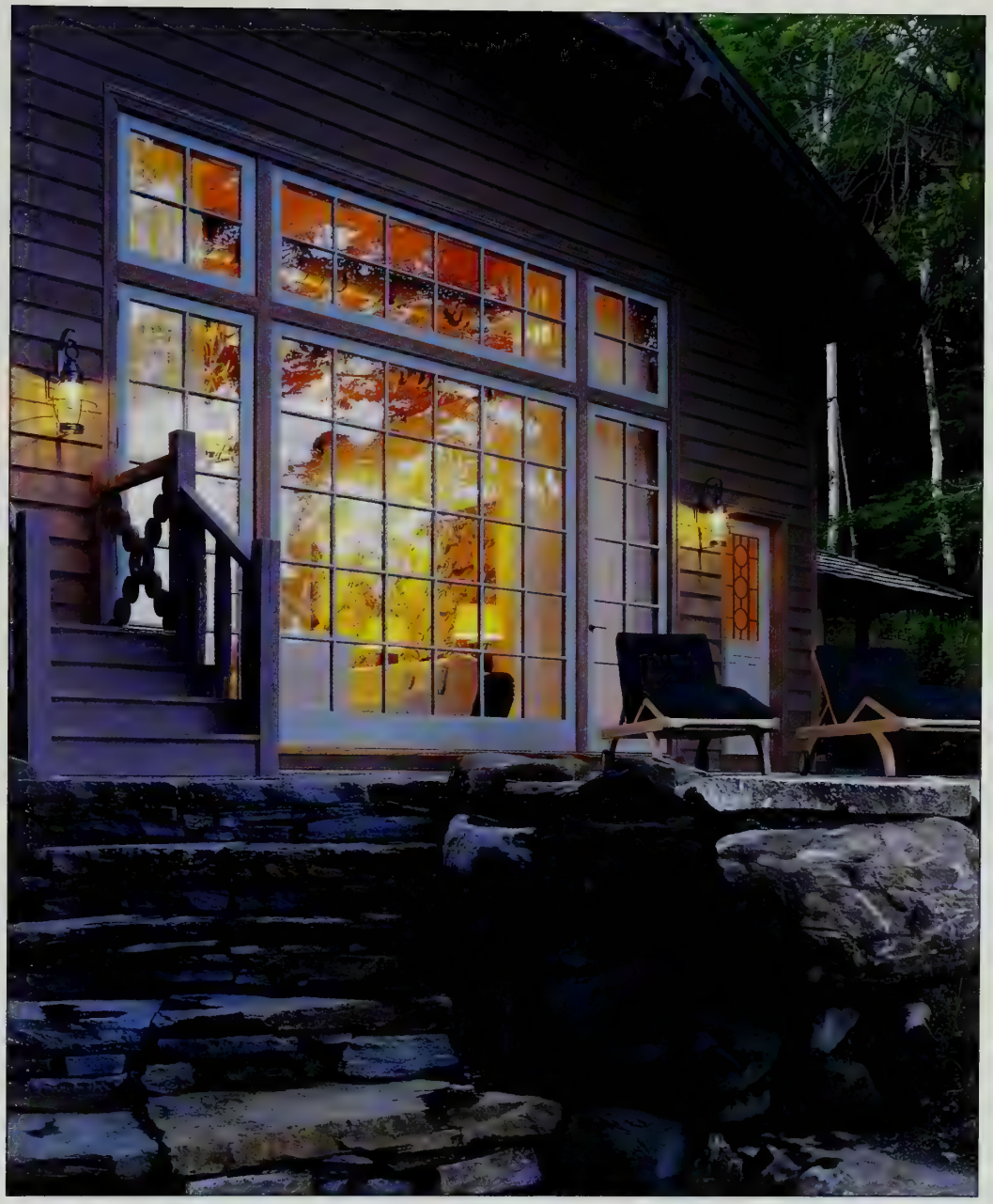
RIGHT: The bedroom's wall panels were hand-planed by local craftsmen. "The whole building is very much about texture and sheen," Cornelius says. A Donald Deskey floor lamp stands near an oak bed frame. BELOW: Soft Roman shades and a circa 1913 Arts and Crafts vase accent one of the two baths.

Like most of the cottages at Twin Farms, Chalet is very much a building about surprises. The structure's low scale and simple façade in no way alert visitors to the drama of the interior, which was thoroughly reconfigured by Cornelius. Now a cozy entrance hall and dining area/library step down to a bold living room with a double-height ceiling, a floor-to-ceiling stone fireplace and wood-framed windows that fully embrace the remarkable view. A comfortable paneled bedroom with a fireplace and resplendent his-and-her baths complete the floor plan. But this summary gives little sense of the prevailing panache of the whole ambience.

In reimagining the chalet, Cornelius set out to be at

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ABOVE RIGHT: The front stair railing was influenced by Norse architecture. RIGHT: The stone terrace, located just off the living room at the front of the chalet, faces south and looks to Mount Ascutney and a ski run that intersects the property. The chaise longue has a detachable footrest and is made of teak.



Hacienda Dorada

A SPANISH COLONIAL AIR FOR THREE VILLAS IN THE CENTRAL AMERICAN JUNGLE

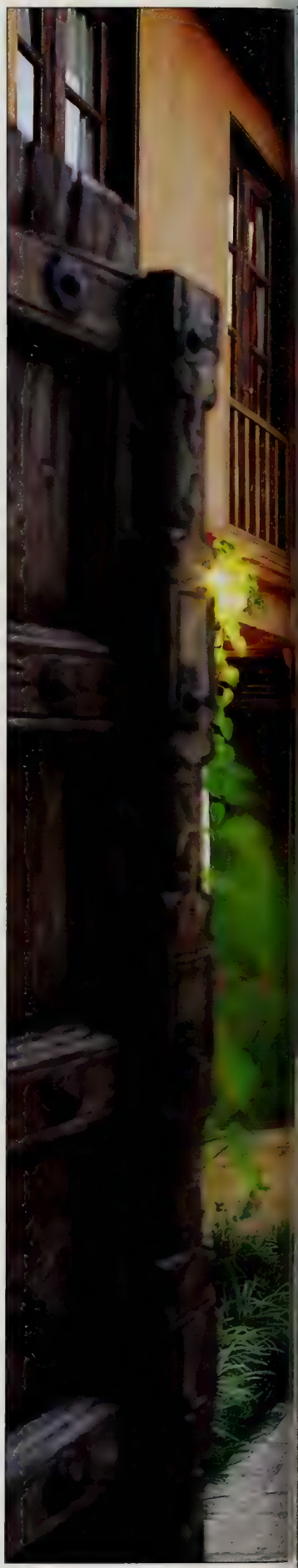
Architectural Design by Nancy Pipes Bancroft and Abby Lelchuck
Interior Design by Nancy Pipes Bancroft
Text by Wendy Moonan/Photography by Michael Calderwood





TOP: Hacienda Dorada, a three-villa hotel, is tucked within the Costa Rican jungle. The Pacific and Playa Dorada lie just below it. "The white-sand beach is a great place to hang a hammock or find a coconut," says co-owner Nancy Pipes Bancroft, who designed the interiors.

RIGHT: Antique teak doors from India lead to the entrance courtyard of Casa Guanacaste, the largest of the hotel's villas. The fountain was crafted by local artisans. ABOVE: One of Casa Guanacaste's seven bedrooms. The drapery fabric is from Stroheim & Romann.



Pipe Dream and *Insanity* are the names of two deep-sea fishing boats at Hacienda Dorada, a hotel composed of three separate villas on the west coast of Costa Rica. The boats' names refer to the prodigious numbers of billfish caught there—thirty-four sailfish on one particular day last April. But they also tell the story of the hotel.

In 1991 Speed Bancroft and Nancy Pipes Bancroft, a Monroe, Louisiana, couple living part-time in Costa Rica, shared a dream with their friend Abby Lelchuck, a Chilean-born builder who had moved to Costa Rica with his family when he was twelve.

The fantasy? To construct a house in Costa Rica's lush mountainous jungle overlooking the Pacific Ocean. Bancroft would fund it; Lelchuck would build it; Pipes Bancroft would design the interiors. It was a fantasy not easily realized. First the partners had to find a swath of untouched jungle on a pristine beach. "We looked for a year," Pipes Bancroft recalls. "We've seen pretty much every beach on this side of the country." They explored the rugged coast in planes and boats, on horseback, on foot and in four-wheel-drive vehicles before discovering a five-hundred-acre site for sale on the southwest coast of the Nicoya Peninsula, a secret mecca known to serious bird-





RIGHT: The living room of Casa Barrigona. A hammock hangs on the veranda, where "guests enjoy lying and watching the monkeys feed just a few feet away from the villa," says Pipes Bancroft. The print above the sofa is *Great White Heron* by John James Audubon.

watchers, ardent surfers and international sport fishermen.

Its appeal was obvious: mountains of native tropical forest with rivers and waterfalls overlooking white sandy beaches lined with coconut palms. As nature lovers, they wanted to build without disturbing the trees and wildlife.

After employing a diviner to find a source of fresh water and digging a well, the owners set about finding a location for the house. They trudged through the forest and climbed trees to discover a high bluff with panoramic views of the mountains and the ocean. "We did some serious hiking," says Lelchuck. "Some days we felt we couldn't take another step."

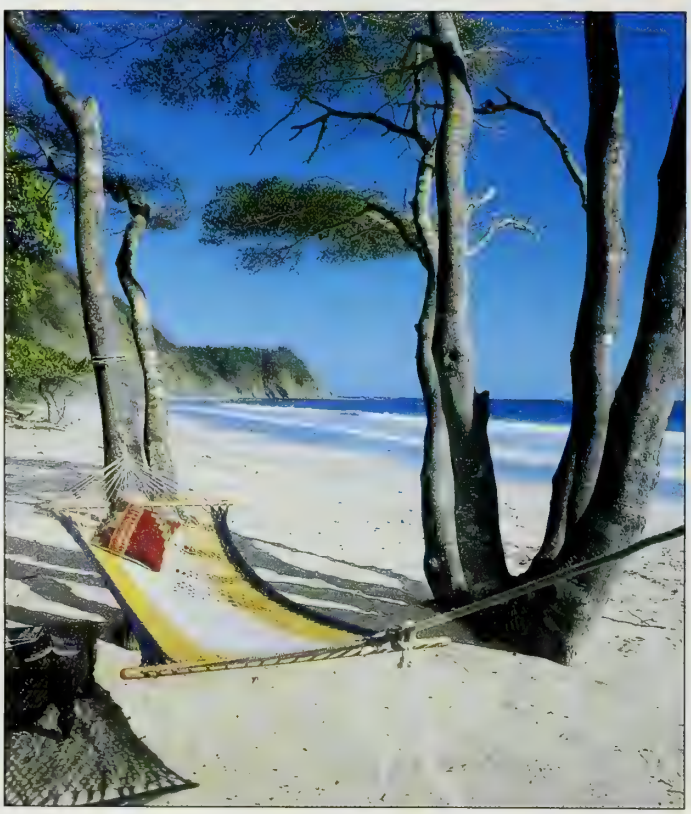
Next came the road. "Abby and his men, armed with machetes, walked slowly in front of the bulldozer, hacking away as it created a road behind them," Pipes Bancroft says. "We tried not to knock down any trees; we went around them." Lelchuck adds, "That was the biggest task; it would have been easier to clear-cut. We had to sharpen our machetes at least ten times a day."

Once they had a road and a site, they started construction. It was an arduous process. Every bag of cement, nail and piece of timber and furniture had to be trucked in on unpaved, rutted roads, either from the town of Nicoya, about twenty-five miles away, or from San José, about one hundred and fifty miles away. "We made more than a hundred trips," Lelchuck recalls. Men had to push wheelbarrows up the hill to transport river rocks used for the stone walls. "The buildings are an accumulation of

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RIGHT: Nineteenth-century prints are above the bed in Casa Barrigona's master bedroom. Neiman-Marcus wicker chair. BELOW: Playa Dorada, where Olive Ridley turtles lay their eggs. "We're careful not to disturb them," says Pipes Bancroft.



"The houses are far enough apart that you feel you're alone in the jungle," Speed Bancroft says. "You have real privacy."



Surrounded by ixora, heliconia and various palms, Casa Dorada's swimming pool area, with its waterfall and thatch-roofed cabana, serves as a private retreat for guests. The teak railing that encircles it and the lounge chairs were made locally.

Hotel Astoria

NEW LIFE FOR A ST. PETERSBURG LEGEND

Interior Design by Olga Polizzi and David Collins/Text by Elizabeth Lambert/Photography by Marina Faust

"We wanted the rooms to have a sense of place, a sense of Russia," says Olga Polizzi. "But what is Russia? Medieval onion domes and Soviet concrete, yes, but for centuries the aristocracy was off to Europe at every opportunity, bringing back designers who translated Western ideas to St. Petersburg's taste for ornament. All that velvet, marble and gilt—I wanted something lighter. New Russia, new glamour."

Polizzi is the design director for the London-based RF Hotels, a venture begun by her brother, Sir Rocco Forte. Every hotel in the group reflects its location; each one also has its own signature style. "I suppose it's a kind of handwriting," Polizzi says. "For our Hotel Astoria in St. Petersburg, I wanted to use that handwriting to describe a new Russia, but I kept coming to the question, What *is* Russia?

"I looked for clues in palaces and paintings. There were curtains of heavy velvet with fine linen undercurtains. But why not forget the velvet and just have as much linen as possible—luxurious Russian linen for curtains,

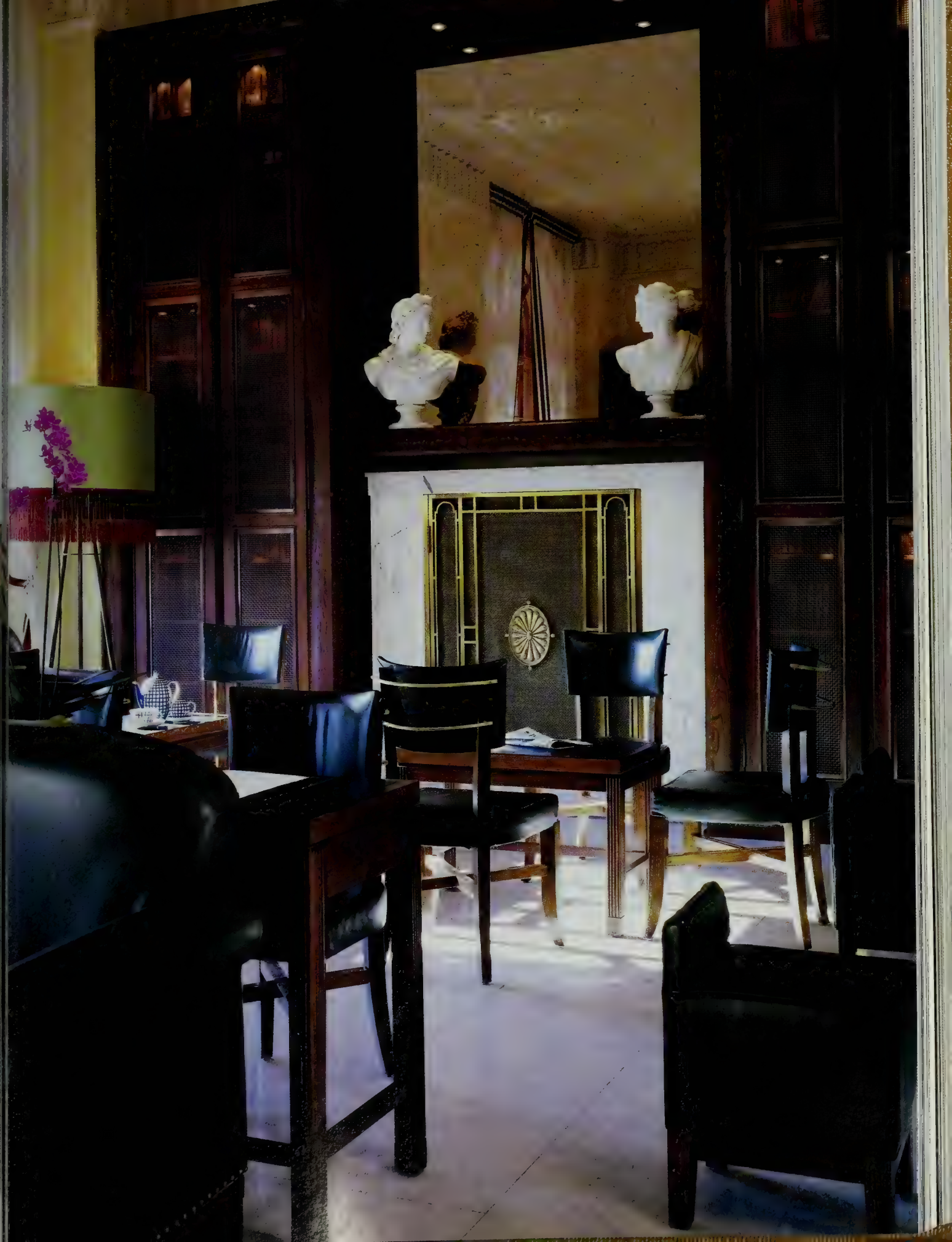


LEFT: Hotel Astoria in St. Petersburg, Russia, has 41 suites and 191 rooms. Olga Polizzi, design director for RF Hotels, created the Astoria's public spaces with London designer David Collins.

OPPOSITE: The library is located off the lobby and provides a space for reading. Bookshelves with bronze mesh doors sit on either side of the fireplace and hold a collection of antique books. The chairs, tables, sofa and fringed lamp were designed by Collins.



Hotel Astoria was built in 1912 by architect Fyodor Lidval in a Russian interpretation of Art Nouveau called Northern Moderne. RIGHT: The Wintergarden is decorated with the original chandeliers and statues. The tables are laid with locally made Lomonosov porcelain.







LEFT: A breakfast table set on the terrace of a suite overlooking St. Isaac's Square. Beyond the statue of Nicholas I is Mariinsky Palace, named after his daughter Maria. BELOW LEFT: The windows of Davidov's, Hotel Astoria's restaurant, are draped with Russian linen.

BELOW: Pieces from the Astoria's collection of antiques, including a silver bowl and a statue on a birchwood stand, fill the dining room of a suite. Reproduction 18th-century chairs rest on a needlepoint rug. The tablecloths were made by using traditional Russian techniques.

cushions, bedcovering, napkins and tablecloths?

"It's something the Russians do very well," she continues. "Most of the world's flax is grown here; it's part of their heritage. Every babushka knows how to iron with care—the right kind of dampness, press, fold, stretch, press again. I could never use real linen in Europe and expect it to be so beautifully pressed and fresh. The Volga Linen Company would be my definition of Russia."

Theresa Tollemache began the company five years ago. "The village weavers still make beautiful linen, just as in the eighteenth century," Tollemache says. "They do wonderful embroidery and love to show off, but we asked for simple monograms and drawn threadwork."

Another Russian craft that has survived is superb handpainted porcelain. The Romanovs' Imperial Porcelain Factory is now Lomonosov Porcelain and has a fresh start under an American director. The company developed a new blue-and-white lattice pattern specifically for the hotel.

"It pleased me whenever we could use Russian sources," Polizzi says, "but it wasn't easy. Too many skills were lost under the Soviets. London designer David Collins, who worked with me on the public areas, had to have his furniture made in England and shipped out."

She designed all the bedrooms and feels that a room should look so fresh that each guest thinks he or she is the first person to use it.

"Comfort is also important," she says. "A guest must be able to set things out in the bath and turn on the shower without calling room service for instructions. I like calm rooms with no clutter."

She wanted a suggestion of old Russia and added deliberately old-fashioned fringe to the lampshades, but she used glass beads rather than silk. She found plates with Kazimir Malevich reproductions and bought paintings by Russian art students.

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"The original wood parquetry floors give the bedroom suites a clean look that is so essential for a hotel," says Polizzi. An print of St. Petersburg hangs over a black-lacquered bed. The plate features a reproduction of a work by Russian artist Kazimir Malevich.



La Valencia

A LAVISH RENOVATION FOR THE STORIED LA JOLLA LANDMARK



The Indians referred to the place as "la hoya," or "the cave"; civic boosters restyled it La Jolla, bastardized Spanish for "the jewel." Either designation suits this coastal town just north of downtown San Diego. Occupying a seven-mile stretch of serpentine shoreline, La Jolla is endowed with glittering coves.

From its earliest days as a community, La Jolla assumed the status of a resort town. By the twenties it flourished as a tennis, golf and water sports mecca. The Jazz Age saw the construction of several fashionable hotels in the area—but none so jazzy as La Valencia Hotel. The brainchild of a couple of local businessmen, it was designed by architect Reginald Johnson in 1926. On a bluff above La Jolla Cove, Johnson conceived a Mediterranean gem—a small palace of pink stucco and terra-cotta tile overlooking terraced gardens and the sea beyond. Its grace notes include courtyard arcades and mosaic fountains outside, hand-painted ceilings and elaborate ironwork inside. And when a gold-domed tower was added in 1928, La Valencia emerged as a local landmark.

La Jolla had always attracted the rich and famous; La Valencia was an added inducement. The hotel served as a hideaway for Hollywood luminaries in particular, hosting everyone from Chaplin to Pickford to Garbo. The film gods joined mortal notables, with mixed results. After Joan Crawford overheard a couple of local matrons discussing the dimensions of her posterior in La Valencia's Whaling Bar & Grill, she stomped across the room and lifted her skirt to give the women a more intimate view of the subject at hand. Gregory Peck, who grew up in La Jolla and launched the illustrious La Jolla Playhouse in 1947, threw opening-night bashes at the bar for cast members such as Ginger Rogers and David Niven.

The Whaling Bar, a timeless domain of brick-red walls and snug leather booths, gets its name from a large painting above the bar depicting a whaling expedition. One of a number of tempera murals tendered by a creative patron as a means of settling his tab, the mural was painted over in the seventies because of its politically incorrect subject matter. But this was only temporary. Prompted by loyal guests, the hotel recruited specialists from the J. Paul Getty Museum to restore the original scene. It's a telling incident. This is the sort of place where habitués hold out against changing inaccurate floor numbers (misidentified on account of three planned, but unrealized, lower floors), where the luggage carts are still made of brass, and the elevator is manually run by operators reminiscent of characters from a Raymond Chandler novel. (The writer lived

The Spanish Mediterranean–style La Valencia Hotel, in southern California's La Jolla, just north of San Diego, can be seen for miles down the coastline, thanks to its signature tower, which is topped with gold mosaic tiles. ABOVE: The hotel's exterior and main entrance.

OPPOSITE: Guests can meet for cocktails and nightly piano entertainment in La Sala. The large window at the end of the room has been the backdrop for numerous weddings. Original chandeliers, dating from 1926, hang from a hand-painted ceiling.

Architecture by Reginald Johnson and SGPA Architecture and Planning
Interior Design by Hank Milam
Text by Peter Haldeman
Photography by Mary E. Nichols



The living room of La Valencia Suite, one of 15 luxury accommodations added to the hotel last year. All villa guests have a butler to meet their every need. Dining chairs and table from the McGuire Company. Sofa and beige club chair fabric from Glant Textiles.

in the neighborhood, and his thriller *Playback* featured a hotel suspiciously similar to La Valencia.)

All the same, "the Pink Lady of La Jolla," as the hotel is known, was growing a little long in the tooth. Three years ago La Valencia launched a twelve-million-dollar renovation. "We went in to redo the phone system and found all the original wires still wrapped in paper," discloses managing director Michael J. Ullman. The phones were rewired to accommodate dual lines and computer access. And a second, fully automatic elevator was installed. The new elevator descends to the pool at the foot of the hotel, which has been revamped along with all of the rooms—with-



RIGHT: The balcony of La Valencia Suite extends to the bedroom, as well as the living and dining rooms and bath, and offers continuous views of the sunset and the Pacific Ocean. A mirror behind the bed creates the illusion of space. Chair fabric from Brunschwig & Fils.

RIGHT: La Sala Terrace, on the seventh floor, at street level, overlooks the main pool and the Pacific. Queen palms and bougainvillea provide shade and color in the pool area. The patio furniture is from Brown Jordan. The market umbrellas are from Santa Barbara Designs.



out laying a finger on La Valencia's classic bones.

The highlight of the makeover is a cluster of new villas. Designed by SGPA Architecture and Planning, they defer to the essential character of the place: clad in stucco and tile, favored with ocean-view terraces and vine-laced arbors. They offer the distinctly southern Californian experience of reading under a canopy of bougainvillea while pausing to take in a palm-fringed tableau of pool and Pacific. At the same time, they maintain a psychic remove from the hotel proper, a distance Ullman attributes to the "decision to build pure luxury."

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Makena's Hills

KUKI GALLMANN CREATES HER SECOND LUXURY CAMP IN AFRICA'S OL ARI NYIRO

Architectural Design by Murray Levet and Kuki Gallmann
Interior Design by Kuki Gallmann/Text by Harry Minetree
Photography by Jonathan Pilkington



Quick on the heels of her international best-seller *I Dreamed of Africa*, Kenya's irrepressible Kuki Gallmann built an elegant sanctuary within the sanctuary of her fenced and patrolled one-hundred-thousand-acre farm where guests could come and see the setting of the story for themselves. And that place, which overlooks a lovely gorge, is Mukutan Retreat (see *Architectural Digest*, May 1995). Now, following the



Author and conservationist Kuki Gallmann conceived a camp of Arabic-style luxury tents on the edge of Kenya's Great Rift Valley. ABOVE: The main building's veranda, where a fire is built each evening for guests to sit around while stargazing, dining and conversing.

LEFT: The hostelry stands on Kurmakini Hill in Ol Ari Nyiro, which boasts the largest population of Cape buffalo on private land and over 400 bird species. "My daughter's Kikuyu name is Makena," says Gallmann. "It means 'happy one.' The lodge was named in her honor."



release of the film based on her book, Gallmann has opened a second hostelry. This one is called Makena's Hills, and it's at the forefront of the finest up-country, upscale accommodations since farmers in Happy Valley—the sybaritic epicenter of colonial mischief—began poaching tourists from the big hotels in crime-beleaguered Nairobi.

Makena's Hills is a two-day camel ride south of Mukutan Retreat and sits on Kurmakini Hill, facing the otherworldly Great Rift Valley and Lake Baringo. It belongs to Ol Ari Nyiro, a private wildlife and black-rhino sanctuary owned by Gallmann. Both establishments have world-class kitchens, peerless service, solitude and lots of romance. But there's a thematic difference: The Retreat is, well, a retreat, while the Hills, though a traditional Kenya operation replete with game-viewing, bird-watching, hiking and camel rides, is, in effect, an incipient sub-Saharan Sedona. Massages with locally extracted oils, meditation enclaves, lectures on cosmology, a menu of organic food, a swimming pool, honeymoon tents, many candles and, presumably, much love.

There's a significant architectural difference, too. The Retreat is a brilliant collection of African rondavels; Makena's Hills is a tented camp that combines the disparate styles of safari utility with caravan arabesque from the Swahili coast—and a measure of camouflage cement. Decorate that struc-

ABOVE: Moroccan lanterns, Lamu furniture, cushions from West Africa and mud cloth from Kenya fill the sitting area inside the main lodge. "I love collecting rare objects and antiques," says Gallmann. "It's imperative that I fill the space with unique items that suit its style."

tural union with the spirited, eclectic *bella figura* of Gallmann, who designed the interiors on her own, and you have tents as you've never seen them before. When asked how large they are, the innkeeper merely exclaims, "HUGE!"

Celebrated lodge designer Murray Levet built the place in true bush fashion. He dead-reckoned from a mental blueprint he and Gallmann devised. They employed local workers and materials, save the canvas and chicken wire. "We had to do some-



thing different from what had already been done," says Levet. "Kuki had made an open-air place for stargazing, but without a roof to run under in case of a storm." The small shelter Levet built for imperiled lovers has an innovative ferrous cement roof supported by termite-etched olivewood posts. Beautifully unique, graceful and structurally sound, it is similar to the main lodge of Makena's Hills, which is the showcase of the entire endeavor. "The guest tents are of a similar design," says Levet, "but with tenting beneath the roofs."

There are six tents in all, three on either side of the lodge, several hundred yards separating each. The northernmost tent is typical of the rest, with a patinaed cedar floor and colorful mats woven by local tribal women. "The colors I chose are sunny coral, yellow and orange," says Gallmann. "They work very well with African black-and-white mud cloth as well as bark cloth." The mirrors and wall hangings are West African and Afghan, from Gallmann's private collection. Goatskin lamps from Morocco provide lighting. The beds, carved from long-cured cedar, were created in the farm's woodworking shops. Each tent includes a veranda with a panoramic view of the Great Rift Valley and baths with sunken tubs and basins adapted from Pokot (a local tribe) pottery.

"Being surrounded by the

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RIGHT: The honeymoon tents are in a wild olive grove and are more secluded than the other accommodations. Guests may enjoy private meals on the veranda, where the roof is upheld by cedar posts. Wild jasmine, fragrant in the evenings, surrounds the lodge.

BELOW: The bath of one of the honeymoon tents. "The rocks for the tub were gathered locally," says Gallmann (below left). The artworks on the wall are rectangles of calfskin decorated with beads and cowrie shells and were made by women from the Pokot tribe.









From any of the verandas, set on wood stilt platforms and reachable by stone steps, guests have a panoramic view of the Great Rift Valley. A red-cedar tabletop rests on an olive-tree-trunk base. "All the wood we used came from dead trees on our ranch," says Gallmann.

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Mariah Carey

GLITTER AND GLAMOUR SOUND A HIGH NOTE IN THE SINGER'S NEW YORK TRIPLEX



OPPOSITE: Mariah Carey's apartment features bronze-inlaid limestone flooring, an Art Déco table with a carved and gilded base and a palm frond chandelier in the entrance hall. The living room doors are sheathed in silver leaf and painted in a leaf pattern. Scalamandré armchair fabric.

ABOVE: The platinum-selling singer in the living room of her New York City triplex. "This apartment was basically a raw space," explains interior designer Mario Buatta. "The Art Déco influence came from the architecture of the building, which was erected during that period."

Interior Design by Mario Buatta, ASID
Text by Gerald Clarke
Photography by Scott Frances

As part of an exercise, Mariah Carey's drama coach once asked her to get in touch with her past, to think back to a place in which she really felt safe. Carey thought and thought and came up empty. There had been no such place. Not only had she grown up poor, she had also been harassed and ridiculed by her Long Island neighbors because her mother was white and her father was black. "I couldn't think back to a place that didn't give me a feeling of shakiness or some negative memory," she said.

That was then; this is now. Now, after a decade in which Carey has been the world's most popular female vocalist, her albums and singles selling more than one hundred and fifty million copies; now, after a new contract with Virgin Records that will bring her nearly one hundred and twenty million dollars for her next five CDs; now, after the September opening of her first movie, the semiautobiographical *Glitter*; and now, after completion of a spacious triplex in Tribeca that harks back to an era Carey dreams about—the golden age of Hollywood.

It is hard to imagine anyone feeling shaky in the glamorous surroundings Mario Buatta has arranged. "I wanted to create a background for Mariah's own glamour," he says. "She exudes glamour—and sex appeal, too. She has incredible charisma." So does her new apartment, which is unabashedly opulent. "Mariah loves luxury," says Buatta, and he has designed an apartment that is luxurious throughout: luxurious from the large entrance hall, with its silver-colored doors and lacquered peach walls, to the exercise room, with its seven machines and racks of free weights, to the steam room, with its white-marble floors and walls and inviting double bed. Carey works almost nonstop—a practice that contributed to her recent, much-publicized breakdowns—and she has to baby both herself and her multimillion-dollar pipes.

The heart of her new apartment is a long room that, through Buatta's clever design, is divided into three separate spaces: a living area, a dining area and an intimate, after-dinner conversation area. Defining the living area is a long coromandel screen, in front of which is a Turkish-style banquette that extends along the adjoining wall and offers enough seating for a sultan's harem—or for Carey and her band.

Though the apartment, which occupies the top three floors of a onetime office building, has unobstructed sunlight, the long room is really designed for night, when the insomniac Carey sees her friends and does her work. Disliking bright lights, she keeps the wattage low enough to create an almost mysteri-



The living room. Coromandel screen from Florian Papp. H. M. Luther Antiques stool. Table lamps from John Boone. Yale R. Burge round table, at right. Lorin Marsh beaded pillow fabric. Scalamandré drapery fabric. Floor lamps from Hinson & Company. Guy Regal wall sconces.





ous atmosphere, as in a room lit only by candles.

Separating the living and dining areas is Carey's treasure—a white baby grand piano that belonged to Marilyn Monroe. Monroe is one of the singer's icons, and Carey reportedly paid six hundred thousand dollars for this somewhat larger-than-life memento. The Monroe white stands out next to shades of chocolate, the predominant color in the dining area. Carey prefers small dinner parties to large ones, and the table seats only six. A mirror on the interior wall reflects the view through the windows, bringing inside the Hudson River, midtown Manhattan and two permanent guests—the elegant Art Déco spires of the Chrysler and Empire State buildings. "It's magic," says Buatta, and who could argue?



In an apartment dedicated to glamour, the prize for most glamorous probably belongs to Carey's bedroom. Since she prefers light, solid colors —she rejected any dark fabrics Buatta showed her—the Prince of Chintz resolutely avoided his trademark. In accordance with her wishes, he chose lavender for the bedroom walls, pink for the ceiling, apricot for the bed hangings and white for the carpet.

Carey has her own trademark, however—butterflies—and her passion for one of nature's most beguiling creatures sent Buatta into what he calls a butterfly frenzy. "We put them wherever we could," he says. "There are butterfly handles on the cabinets in the bedroom, and butterflies are woven into the bed hangings. They're even on the soap in the bath and on the tiles in the kitchen. There are so many butter-

A mirror on the wall reflects the view, bringing the Hudson River inside. "It's magic," says Buatta, and who could argue?



OPPOSITE: The Empire State Building is framed in a living room window. "Step moldings on ceilings, doors, doorframes and baseboards throughout the apartment lend continuity," says Buatta. Guy Regal chair at right. Brunschwig & Fils drapery trims and animal-print velvets.

TOP: The intimate dining area has a set of Billy Baldwin upholstered chairs. Tablecloth by Scalamandré. ABOVE: The Robert Jackson murals and an aquarium placed in a wall of the media room add to "the feeling of a movie theater under the sea," says Buatta. Stark carpet.





TOP: Mariah Carey's clothes room is "an open viewing arrangement," Buatta says. ABOVE: The master bedroom. Bennison floral chair silk. Brunschwig & Fils fabrics on tub chair, ottoman and round stool. Square stools from H. M. Luther. Mantel from Danny Alessandro.

RIGHT: A 1930s wood-and-plaster column torchère is in the southwest corner of the bedroom, which overlooks Carey's Tribeca neighborhood. Frette bedcovering. Bennison bed skirt and valance floral print. Christopher Norman drapery fabric. John Boone lamp. Stark carpet.

flies in this apartment, you don't even notice them. But Mariah does."

If her bedroom represents glamour, Carey's bath is pure luxury. Thirty-eight feet long, longer than most Park Avenue living rooms, it is a place to relax and linger, with a huge tub, a flat-screen television and a chaise longue covered in peach fabric. The luxury does not end there, however. From the bath, Carey can walk to her clothes room—no one would dare call such a large space a closet—to pick out the evening's outfit. Like a boutique, it has everything on view, with all her outfits arranged by color and type.

From the clothes room, she can saunter into the shoe room—no one would dare call it a closet, either—to choose what she will put on her feet. Back in the "then" days of her childhood, Carey had only one pair of shoes, with holes, she says, "that caused my feet hell in the cold winter months." Now she has hundreds of shoes, more, she admits, than she will ever wear. And not one has a hole in the sole.

It took Buatta less than a year to turn three empty floors into digs fit for a demanding diva. His only problem was not with Carey but with her schedule, which left her little time to pause and ponder colors, fabrics and furniture. "She works very hard and travels constantly," Buatta says, "and it's difficult to get her attention for very long." When he did get it, however, there was an instant connection. He recalls that Babe Paley, goddess of high style in the fifties and sixties, said that a room needs glitter—that a room without it is like a woman without jewelry, incomplete. Mariah Carey's rooms pass the Paley test. Her triplex has as many sparklers as Tiffany's. "Most clients don't understand glitter," says Buatta. "Mariah does." □



Shingle Style by the Bay

A PACIFIC HEIGHTS HOUSE BUILT TO CAPTURE LIGHT AND THE SEA



To architect Robert A. M. Stern, entering a residence should be a little bit like peeling an onion. "You want to open the door and not have everything unfold all at once," he observes. "If you can take it in in a glance, you can dismiss it in a moment."

The element of surprise—of unfolding—is ever-present in a classically inspired Shingle Style house he recently designed in San Francisco, perched high on a hill in Pacific Heights with a commanding one-hundred-and-eighty-degree view of San Francisco Bay.

The clients, both of whom have advanced degrees, are a



"The clients asked that their house look as though it were constructed for a retired sea captain who wanted it to reflect his voyages around the Pacific Rim," architect Robert A. M. Stern says of the San Francisco residence he designed with partner Grant Marani. ABOVE: Cedar clads the Shingle Style residence.

LEFT: Black trim, lattice, scalloped shingles and elliptical details define the welcoming entrance porch. OPPOSITE: Light filters into the stair hall through Diocletian windows and a lantern. Designers Agnes Bourne and Geoffrey De Sousa did the house's interiors. Globes and Spanish table, Foster Gwin.

Architecture by Robert A. M. Stern Architects/Interior Design by Agnes Bourne and Geoffrey De Sousa
Text by Patricia Leigh Brown/Photography by Peter Aaron/Esto



literate, culturally active couple who have two sons, one grown. They dreamed of a house that would relate to the water, "a house fitting for a retired professor who wants to look at the sea from every room," in the husband's words. The residence, where balconies, porches and galleys spring up in delightfully unexpected places, was built to capture light, a precious commodity in fogbound Pacific Heights. The architect had in mind a place where a retired sea captain—or the founder of a technology company with a fantasy of being one—could reminisce about his sails around the Pacific.

The captain's study is conceived as a crow's nest, with a deck from which it is possible to survey the bay, from the glinting beacon on Alcatraz island and Bernard Maybeck's Palace of Fine Arts to the Golden Gate Bridge. "You have the sense of living on a creaky wooden boat, with the city lying before you," says the husband.

For the overall design, Stern drew on the rich legacy of San Francisco's domestic architecture, especially the large rustic shingled houses built at the beginning of the twentieth century by Coxhead & Coxhead, Willis Polk and Maybeck. These residences, less formal than their East Coast counterparts, due to some extent to the city's irregular topography, were at once sheltering and grand, sophisticated yet attuned to the rugged, windswept quality of the landscape.

Like its predecessors, the



"The living and dining rooms provide a counterpoint to the stair hall; the columns and pilasters give them formality and scale," explains Stern. The landscape is by David Ligare. Tufted and caned armchairs, Ann-Morris Antiques. Daybed, Amy Perlin Antiques. Pierre Frey drapery fabric; Cowtan & Tout sheers.





RIGHT: Painted wood cabinets and trim, ceramic tiles, granite countertops and oak floors are combined in the clean-lined kitchen, which opens onto the family room and the terrace beyond. Nickel pendant light fixtures, Ann-Morris Antiques. Waterworks backsplash.

house responds to the compact, picturesque fabric of the city. The front, which faces the street, has an asymmetrical, slightly playful silhouette, enlivened by porches and setbacks; the back, anchored by two overscale bay windows, is classical and regal. Pointy exposed rafters beneath the roof add a subtle Japanese dimension.

The heart of the residence —and the defining architectural idea—is a central stair hall that opens to all three floors, crowned by a glowing elliptical lantern that floods the center of the house with ever-changing southern light.

A main staircase, punctuated with whimsical egg-shaped finials, wraps around three sides of the stair hall, providing balconies and vantage points for peering down into what is essentially an enclosed indoor courtyard. Interior windows line the upper floor landings, tilting open.

The residence came to be known as the Lantern House. Lanterns have been used throughout the history of architecture, notes Stern, "but this one is bigger and more generous." It serves as an interior organizing element that is also inviting from the street. The device was loosely inspired by Sir John Soane's house in London, a city where the lack of light is also an issue. "He, too, grabs the light," says Stern. "We also thought of Soane's Bank of England building, now mostly destroyed, a series of spectacular rooms with light coming down from above."

As is his wont, Stern played professor during the design process, encouraging his clients to go to London to study Soane's architecture and plying them with books—"two Vincent Scullys, two Colin Rowes, a Bob Stern and Edward T. Hall's *The Hidden Dimension*," the husband recalls. "It helped to have a language and a sensibility to what architecture can do," he adds.

The couple had previously lived in an imposing Victorian-style residence. They

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"The residents wanted a house filled with light," says De Sousa. RIGHT: A bay window in the master bedroom frames a panorama that encompasses the Palace of Fine Arts and the Golden Gate Bridge. Fauteuil, Amy Perlin. Brunschwig & Fils daybed fabric. Elizabeth Eakins rug.



A fire surround of deep green tiles adds color to the master bedroom's sitting area. "An elliptical window was sculpted out of the ceiling and wall to allow dramatic east light to enter," Stern points out. Hanging near it are 17th-, 18th- and 19th-century Indonesian theatrical masks.

Gramercy Park Reflections

UPDATING A MANHATTAN TOWN HOUSE WITH AN EYE TO NINETEENTH-CENTURY ELEGANCE

Let's begin with the house. In New York City, where the adjective *extraordinary* is used more often than it should be, this town house is extraordinary. It dominates a corner off Gramercy Park, and its four stories have such lofty ceilings that it stands as tall as the five-story building next door. Originally built in 1854, the house was added on to twice and therefore is also deep—so deep that concealed within it is a two-car garage, one of the city's ultimate luxuries.

Let's ask the owner how he came to buy this fine Italianate house. "I rented it first, but I quickly knew I wanted to buy it," he says. "I've lived in brownstones before, and sometimes I felt I was buried in the middle of a block. When you're on a corner, there's a lot of light. The house needed work, but that didn't worry me."

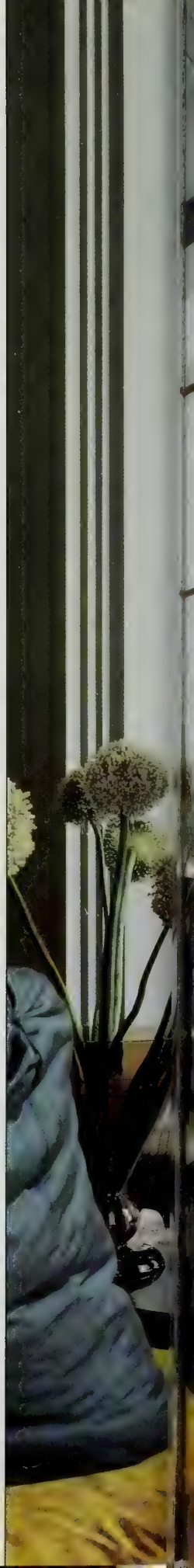
And let's ask him how he chose Stephen Sills and James Huniford to do the work. "I asked a friend for the names of ten young-thinking designers or firms, studied the brochures they sent, blocked out the names on the brochures and asked a few other friends to rank them," he replies. "In this blind tasting, they all put Sills Huniford first."



The designers made the first floor, which originally consisted of three rooms, into one large room. The client plays pool, and the room easily accommodates an antique billiard table, as well as a piano and an ample seating area. The old floor was taken up; the new floor is an elegant combination of oak—which Sills Huniford bleached and wire brushed—and brown slate. Plaster dentil crown moldings ("Sills Huniford labored on them endlessly to get them right," the owner says) rim the Venezian-stuccoed walls. The room's windows are covered with a thin film. During the day, people inside can see out, but those on the street cannot peer in.

At the top of a staircase Sills Huniford reconfigured are the two most striking rooms—the dining room and living room. The spaces are distinguished by a felicitous combination of dark and brilliant hues, European an-

Stephen Sills and James Huniford, of Sills Huniford Associates, redesigned a four-story 1854 New York town house. LEFT: Chinese prints line the living room walls. RIGHT: Two Jasper Wiedeman photographs are near the fireplace. Manuel Canovas club chair fabric. Decorators Walk gold velvet. Pierre Frey drapery fabric.



Interior Design by Sills Huniford Associates
Text by Susan Sheehan
Photography by Scott Frances and Durston Sa







Spaciousness and light define the dining room. "We were able to open up the rooms and make them appear larger in scale with bold architectural elements," says James Huniford. The Empire-style mirror above the fireplace was made to match the original in the living room.



"The objective was to create an interior that would reflect the mood and time in which the house was built," Huniford says. ABOVE: In the study are a Louis XVI desk, a French chandelier, an English mirror and a pair of 19th-century armchairs, all from Florian Papp Antiques.

tiques, Asian art and twenty-first-century legerdemain.

The walls of both rooms, which the designers dealt with as a pair, are painted mole brown. The draperies on the high windows are copper-colored cotton and rayon. Sills and Huniford also searched for nineteenth-century Japanese burnt-sienna matchstick shades, cut and seamed them and covered the seams with strips of antique obis, creating a pretty pattern; sunlight filters through the shades into the second floor. A sofa in the living room is covered in a green-gold silk velvet.

"The house gave us a fine opportunity to revisit dark backgrounds," Sills says. "The only time you can do that is when you have high windows and well-proportioned rooms. We were inspired by photographs of late-nineteenth-century New York. We were fortunate that dark colors felt right to the client and that he shared our vision for the house. He wanted an interior that reflected the period in which the house was built."

Two of the pieces purchased early on were a pair of nineteenth-century glazed Doultonware mantels from



London—one for each room. An Arts and Crafts carpet in muted shades of orange, bottle green, blue and faded pink was bought, also in London, for the living room; two years later a second, almost identical one was found for the dining room. Another early purchase was an Empire-style mirror, with a border of gold stars against a mahogany background. The designers couldn't find a second, so they had one made.

The shiny mahogany dining table dates back to the end of the reign of Louis Philippe; the chairs, with cloverleaf cutout backs, to his predecessor, Charles X. "I like antiques that aren't ornamental," the client says. "But one of my favorite pieces of furniture in the dining room is the daybed. It's amusing to find one there. I spotted a nineteenth-century daybed when I visited Sills and Huniford's home in Bedford. I asked them to copy it for me. Theirs is so fragile you can't sit down in it, so I feel I'm better off with my twentieth-century version."

The designers bought twelve seventeenth-century Chinese prints for the two

The house "doesn't feel cramped," notes the owner. "The scale feels European." ABOVE: In the sitting room, "we wanted to create an atmosphere of shaded light and rich textures," Stephen Sills says. Brunschwig & Fils fabrics on banquette, pair of chairs and pillows.

The canopy bed in the master bedroom is a custom Sills Huniford design. "It creates a room within a room," explains Sills. An oval French wine-tasting table is to the left of the bed. The stools are 19th-century Italian. The sofa is upholstered in Brunschwig & Fils cashmere.



rooms at an antiques store on the Left Bank in Paris. Fourteen were required. "We took two of the prints to a place with a high-tech laser copier and duplicated them," Sills says. The originals were covered with blank sheets of paper for protection. The paper struck Huniford as beautiful, so the designers framed the paper above the prints. "This gave them a modern look," Sills says. "I think we got the idea from Andy Warhol. He did an electric chair ten times, and next to it he put a blank space."

Sills and Huniford filled the third-floor guest bedroom with "furniture and art from exotic places," according to Huniford, "to create a dreamy traveler's bedroom." A nineteenth-century Portuguese mahogany bed stands on a nineteenth-century Karabagh carpet; suspended from the ceiling over the bed is a Middle Eastern light fixture. The artwork on the hand-painted basket-weave walls depicts Egyptian artifacts and monuments. The stenciled frieze above the art was inspired by the light fixture.

"I love my house because it's in a neighborhood that time has half forgotten," the owner says.

The colors tend to become lighter as one ascends. The custom-made canopy bed in the fourth-floor master bedroom has a pale green covering in a William Morris leaf design; the walls are painted pale blue.

Let's end with the view from the eight panels of windows in the master bedroom and from the rooftop, which includes a dining pergola, a trellised garden and a hot tub. "I love my house because it's in a neighborhood that time has half forgotten," the owner says. "When I look out, I'm able to see a good deal of architecture someone could have seen a hundred years ago." □



A 19th-century Portuguese mahogany four-poster bed is in the guest bedroom, along with prints of Egyptian artifacts and monuments. The detailing on the Middle Eastern light fixture is echoed in the moulding on the upper walls. An antique Karabagh rug covers the floor.

Tropical Formality

Architectural and Interior Design
by Scott Snyder Inc.
Text by Steven M. L. Aronson
Photography by Kim Sargent

There's one thing you just can't beat," says designer Scott Snyder, "and that's tradition." He certainly quickened to its promptings in the case of a recent project in Palm Beach; in fact, he gave them full play, transforming a space that was no more than "a simple vanilla box" into no less than a substantial-looking (and -feeling) residence.

The client—Sam Michaels, a Pittsburgh-based entrepreneur who specializes in steel-related companies—had been visiting the resort for years and was a great frequenter of The Breakers. "Whenever I ran into him, I'd say, 'When are you going to get a place





"Formal, traditional rooms were created in what had been a contemporary open layout," interior designer Scott Snyder (above) says of Sam Michaels's apartment in Palm Beach, Florida. RIGHT: A late-18th-century Chinese screen overlooks the living room. William IV drum table from Florian Papp. Brunschwig & Fils sofa and green armchair fabrics.

ANTIQUES AND TRADITIONAL LINES ENERGIZE A TIRED PALM BEACH APARTMENT



"To formalize the rooms, we had to create a sense of architectural order and continuity."



"We turned to Georgian architecture for inspiration," Snyder explains. LEFT: Two untitled works by David Smith flank an Anglo-Chinese bureau-secretary from Kentshire Galleries in the living room. Cowtan & Tout stool fabric. Colefax & Fowler jardiniere. Stark rug.

OPPOSITE: A brass lantern is reflected in a round framed mirror in the dining room. Georgian-style chairs complement the mahogany pedestal table from Florian Papp. Kentshire Irish carved cachepots on trefoil bases. English sconces with shell backplates, Christopher Norman.

down here?'" Snyder recalls. The day that the right thing became available in the Mediterranean-style apartment building that is part of the Breakers complex, the designer had his answer. "I always loved the comforts of hotel life, and this place could provide them," Michaels explains. "And since it would be my own home, it would also give me an opportunity to express my interest in antiques."

Though it took him two hours to decide to buy it, he had instantly sized up the potential of the space and site. The nearly 2,500-square-foot first-floor apartment came bedecked with a lanai, a covered veranda that could be readily furnished to serve as an outdoor living room. What's more, it opened onto a fifty-foot-long garden of grasses and tropical vegetation whose far limit was the tossing, glinting sea itself. "The great advantage here, in terms of an apartment," Snyder points out, "was that you wouldn't have to walk down a common hallway and into some clinical elevator to get outside; you could just breeze out your back door to the beach."

The apartment layout was early-eighties open plan: The entrance hall, such as it was, bled into the living room, which was also the dining room, and so on. "People in Florida are too hung up on views—they expect to be able to walk into a place and immediately see outside," Snyder observes. "The spaces here all needed to be closed off and distinguished from one another. The first thing Sam had asked was, 'Can you make it a proper apartment for me—one that wouldn't seem out of place in London or New York or San Francisco?'" Michaels, an engineer by training who had been drawn to Snyder for his sense of scale and proportion, says simply, "I wasn't looking to have a 'beachy' place."

Pledging their mutual allegiance to tradition, designer and client had the apartment gutted and rooms re-dimensioned—when they were done, there wasn't an unceremonious space in sight. As Virginia Dominicis, the project's architectural designer, fills in: "To formalize the rooms, we had to create a sense of architectural order and continuity, which we did by anchoring them with balanced cased openings, symmetrical mahogany raised-panel doors, classic Georgian moldings and, in the public rooms, limestone flooring."

If there's a prevailing coolness to the place, it's thanks not only to the limestone but to the natural fiber of the sisal area rugs scattered about (in the entrance hall, in lieu of a rug, a handsome Greek-key inlaid border was used





"Classic English gentleman's–style rooms suit the resident," says Snyder. OPPOSITE: Watercolor scenes of Venice by Pierre Vignac are arranged in the library against a suede-covered wall. On the Regency-style rosewood writing table is a clock from Tiffany's.

BELOW: *Morning No. 2* and *Morning No. 3*, a pair of oils by Alex Katz, hang in the master sitting room. At left stands an English glazed mahogany screen. Swing-arm lamps from Hinson & Company. Colefax & Fowler bergère fabric. Bergamo lounge chair stripe. Stark carpet.



to create rectangular definition, as well as to echo the shape of the coffered ceiling). The palette is one of overlapping colorations: olive, moss and the beige of freshly turned earth, which all possess their own toned-down vivacities. Only in the master suite, which consists of a bedroom and a sitting room separated by a cased opening, does the temperature of the color go up. "Sam said, 'I wouldn't mind a yellow bedroom,'" Snyder reports, "but I grounded it with taupe, because pale yellow can be very flyaway." He continued the grounding with mahogany furnishings and a dark-stained hardwood floor relieved by taupe-beige-and-yellow wool area rugs.

The cotton stripe curtains that billow in the living room are deliberately simple. The careful play of casual and formal throughout is nothing if not refreshing. Bleached woven grass cloth from Madagascar, for instance, swaddles the walls of an entrance hall that contains such furniture as a French griffin console and an Austrian demilune table.

Snyder and Michaels together combed the shops and auction houses of New York, London and Paris, pursuing mostly eighteenth- and nineteenth-century English, and some Empire, pieces. "I wanted them all to have a certain toughness, a certain girth—to look, for want of a better word, masculine," the designer remarks. Other pieces, which complement the antiques—such as a pair of caned armchairs, a mahogany sideboard, a rosewood writing table and a four-poster mahogany bed carved to look like bamboo—came from Snyder's contemporary line of Regency- and Empire-style furniture, all handcrafted by artisans in Argentina.

The designer had the living room glazed in beige to pick up the tonality of the limestone floor. Then he placed a magnificent center table and a ceiling lantern smack in the middle of the room to make it all "feel more like a house," he says. Not, however, like any old house under the sun, but, rather, like "a Caribbean great house," which he points out would also be bound to boast painted cas-

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Deconstructing Space in New York

AN APARTMENT'S RADICAL REDESIGN ALTERS FORM AND PERSPECTIVE





Architecture by Joseph Giovannini/Text by Victoria Newhouse/Photography by Michael Moran

When Joseph Giovannini's wife, Christine Pittel, told him their newly configured apartment made her dizzy, he was delighted. His design was intended to create a sense of mild disorientation by releasing observers from the usual single viewpoint, and her reaction proved that he had succeeded. Giovannini calls his design "an exercise in visual deception," and only a very skillful deception indeed could make this small New York apartment (between 650 and 700 square feet) seem both so visually arresting and so many times its actual size.

Giovannini, the architecture critic for *New York* magazine and a contributor to *Architectural Digest* as well as a practicing architect, readily admits, "I could only do it for myself, as it's probably unsellable. Each element was paid for by an article I wrote." His deconstructivist vocabulary informs all his work, but the scheme for his New York apartment is the most extreme example of his style. Acting as his own client, he remarks, "I didn't have to compromise."

"The project is my *Merzbau*," continues Giovannini, referring to the walk-in sculpture into which Kurt Schwitters transformed his apartment in Hanover, Germany, from 1919 to 1929. "I've worked on it for five years, and it too is breaking habits and conventions." In both endeavors, expressionistic forms create what might be called irrational space that seems to revolve around the viewer, throwing him off guard and imparting a feeling of lightness to everything within its confines.

The concept started with a





closet. Acquiring this tiny space from his neighbor and adding it to his apartment gave Giovannini the toehold he needed to start rebuilding the whole. All the walls of his conventional single-bedroom home, except for the bath, were demolished, creating what he calls "a spatial battle." What was gained for one room had to be given up from another, since only the small closet was added, for a much-needed study.

In Giovannini's words, "The study encroaches on the bedroom and kitchen, and both retaliate, triggering the ensuing push and pull." The struggle for two-dimensional terrain soon became an effort to create three-dimensional cubic volumes—rather than more space, a different type of space. Another struggle for the former took place with the arrival of baby Isabella, now six, for whom the study was requisitioned until more rooms were added after the renovation was completed.

As if participating in this tug-of-war, the walls lean: One bedroom partition, for example, cants so as to give space at the ceiling that is lost at the floor. Closets, cupboards and furniture are all designed in a forced perspective that complements the space's illusionism. Freed from the need to fit objects into predetermined rooms, the design also has the practical advantage of allowing necessities to be placed any-

In the living room is a Giovannini-designed sofa consisting of three "floating" volumes and low and side tables of brushed steel. "For the furniture, I took my ideas from the walls, which also float," he says. The glass bowls are Italian. Drapery fabric from Jack Lenor Larsen.



On the other side of the living room, a 1973 Ed Moses painting hangs in an "illusionistic" frame by Giovannini. "There's a feeling of buoyancy about the apartment, a sense of levity," he remarks. "The whole place glows, even though you never see a bulb anywhere."

where. A case in point is the refrigerator: With nowhere for it to stand except in the living space, the kitchen appliance inspired an oblique camouflage that became a visual push point for the area.

"The eye is always drawn to the farthest point," says Giovannini, "so I always bend or angle the wall to give a sense of going beyond." Framed by diagonals instead of right angles, the apartment appears larger from the moment one crosses the threshold and faces a wall angled toward what appears to be a big room at the right. Once one is inside that reception room, its tight dimensions expand visually in response to the play of trapezoids within it.

On one side of the living area, the independent parts of a sofa are "shaped separately by their function and perspectival logic," Giovannini notes. On the other side, a large acrylic on laminated paper by Ed Moses hangs off the wall on a deep armature that incorporates it into the space. In the master bedroom and study, bookcases offer object lessons in the overall idea: Both recede in height from front to back, and even the books follow suit, arranged by their descending dimensions. The new design is accentuated by back- or top-lighting of all the free forms. Changes are also underscored by the old parquetry, while patches of marble flooring preserve the memory of parts of the original plan.

The floating geometric shapes of Al Held's canvases provided the immediate stimulus for his design, says Giovannini, but he is quick to point out its historic precedents in Renaissance efforts to represent three-dimensional space in two dimensions. Early in the twentieth century, advanced practitioners translated into built forms the illusionism of abstract work by the Russian painter Kazimir Malevich in an ongoing attempt to "break the box" of traditional rectilinear architecture. Joseph Giovannini's apartment is a distillation of current experiments in this direction by such architects as Daniel Libeskind, Zaha Hadid and, in a more sculptural vein, Frank Gehry.

While firmly rooted in modernism, these contemporary innovators are overturning the hierarchical geometry of classic modernism in favor of indeterminate space with an infinite number of simultaneous points of view. They are disguising structure, denying its conventional appearance of stability, replacing pared-down simplicity with a multifaceted complexity that is one with our time. □



The master bedroom, as seen from a small hallway. Cabinets throughout the apartment conceal storage space as well as appliances. Drawers on the built-in cabinetry, Emmanuel worked closely with craftsman Jonathan Locke, of the Timehri Workshop in Long Island City.









LEFT: As elsewhere, the master bedroom features aluminum laminate, figured English sycamore and frosted mirror. Formerly square, the space is characterized by the angled forms of Giovannini's "disturbed floor plan." The room, he notes, "wasn't conceived as a box."

The result of his experiments, says Giovannini (top), is an apartment in which "the visitor becomes involved with the space." ABOVE: To increase the sense of distance in the master bedroom, he designed a bookcase in forced perspective over a desk, also in forced perspective.


PUBLIC ROOM





HERITAGE HOUSE GROUP LTD

Glamis Castle

THE CHILDHOOD HOME OF BRITAIN'S QUEEN MOTHER IS REDONE FOR A MODERN FAMILY

Interior Design by Melissa Wyndham
Text by Elizabeth Lambert/Photography by Jonathan Pilkington

Each generation can give something different to a great family house," says Isobel, countess of Strathmore and Kinghorne. "It's rather like interpretations of music. The style of singing was so different on old opera recordings, all that swooping and vibrato. The same arias, different voices. So it is with houses. The same rooms, different voices.

"When we moved into Glamis Castle, my husband's family home, we wanted our private family rooms to sing with a new voice. Melissa Wyndham helped us find it."

Everyone loves Glamis Castle, near Dundee, Scotland. It was the happy childhood home of the Queen Mother and the birthplace of Princess Margaret, and it was one of Shakespeare's settings for *Macbeth*, although life would have been a little rougher in a fortress with walls ten feet thick.

More halls, towers and turrets were added in every century: The cluster became so picturesque that it inspired nineteenth-century poets and novelists with its fairy-tale beauty when the sun shone and with its sinister mysteries when the Scots mists swirled.

Sir Walter Scott spent an uneasy night in the castle and

ABOVE: Glamis Castle, in Scotland, was built in the 15th century by Sir John Lyon. It has been the home of his descendants, the earls of Strathmore and Kinghorne, since 1670. LEFT: The drawing room is lined with ancestral portraits. David Linley made the marquetry screen.



OPPOSITE: The Queen Mother's bedroom. Her parents' monogram, her name and the names of her siblings are embroidered inside the pelmet. The bedcovering was commissioned by the current earl and countess to replace the original, which was lost during World War I.

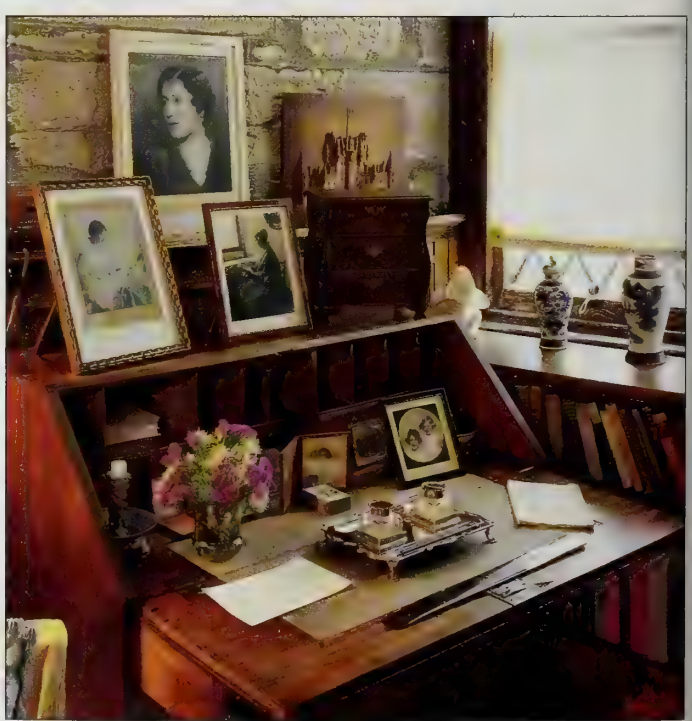
Edinburgh. He saw exactly how things could work by making a private entry from a kitchen courtyard, taking out some back stairs in a tower to make a new bath, putting the kitchen and dining room next to each other. That kind of convenience is no sure thing in a big house.

"We pitched in with the work ourselves—I hacked off old render and stoked the one boiler that ran the heating. With all that, I had no enthusiasm for keeping lots of open fires burning as well, so we took out chimney-pieces and moved them to far rooms or into the attic. There was an ornate black mirror by Grinling Gibbons in our bedroom that gave me nightmares; we moved that to one of the state rooms. Nothing ever gets thrown away in a house like this."

Soon after the present earl

ABOVE: Thomas Liddell, the great-grandson of the eighth earl of Strathmore, designed the dining room in the 1850s. Armorial shields in the wainscoting display ancient family alliances. The table is laid with cutlery, silver, china and glass acquired by the 13th and 14th earls.

The Queen Mother was the youngest daughter of the 14th earl of Strathmore. She was given a private suite within the castle when she married Prince Albert, duke of York, in 1923. RIGHT: The sitting room is filled with her photographs and bibelots.



wrote, "I heard door after door shut ... I began to consider myself as too far from the living, and somewhat too near the dead."

Things are friendlier now. Succeeding generations have installed gas, electricity, running water and central heating, although the gloom can reassert itself all too quickly.

Mary, dowager countess of Strathmore and Kinghorne, mother of the present earl, remembers that she dreaded living there when her late husband inherited the castle from his cousin in 1972. "The previous earl had been a bachelor, no woman had been in charge for more than thirty years, and things were rock bottom," she says. "The task was to turn the Victorian nursery wing into a family home.

"Our architect was Sir James Dunbar-Nasmith, from





moved into Glamis with his wife and three young sons in 1991, Melissa Wyndham started with a good look around those attics and far bedrooms. "That's the fun of a house like this," she says. "Every generation has had different tastes, different needs. If something wasn't needed, they didn't sell, they stashed. If we did need something, we didn't always have to buy, we just prowled around a bit."

A new heating system meant no more stoking, so fireplaces were put back. They bought a set of sixteen Arts and Crafts oak dining chairs that suit the scale of the ancient castle. "Eighteenth-century furniture looks flimsy against these stones," says Wyndham, "but we didn't want the rooms to be heavy and dour either. Above all, I wanted to create rooms that wouldn't date, rooms that would last."

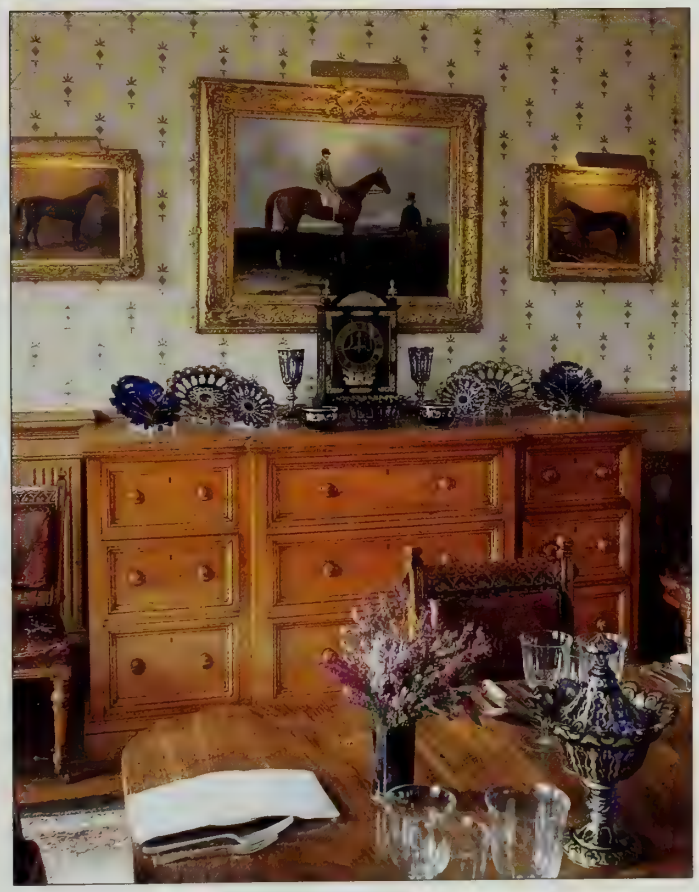
One room has long been known as "Lady Strathmore's sitting room"; generations of husbands and children have had to ask permission to enter. "I couldn't use it of-

Ancient rooms tell of the usual Scots murder. A Grey Lady is said to wander, and other ghosts are condemned to gamble with the devil.



The castle's private quarters were refurbished by designer Melissa Wyndham for the earl and countess and their three sons. ABOVE: An 18th-century mantelpiece is the focal point of the family drawing room. The space is furnished with heirlooms from the attic.





ABOVE: Portraits by P. A. de Laszlo of the Queen Mother's parents, Claude and Cecilia, hang on either side of an 18th-century Scottish bureau-secretary in the drawing room. LEFT: Equestrian oils and 19th-century glassware decorate the family's private dining room.

ten when the children were young—it's some distance from their rooms," explains the countess, "but now that they're teenagers, that's a good thing."

All the rooms are at ease; nothing is stiff or formal. A fireplace is off-center in the family drawing room, and that doesn't concern Wyndham a bit. "I never mind if something is wonky," she says. "Not everything has to be central or in pairs. I could correct the balance with the picture hang—one large picture on one side, two smaller ones on the other."

The castle has twelve bed-



ABOVE: A room now designated for guests is where Princess Margaret was born in 1930. She was the first royal baby in a direct line to the throne to be born in Scotland in 300 years. The room is anchored by a Regency bed that was found in another part of the house.

rooms—which is good news for friends who want to visit—and she has given each room a different identity. One has a splendid Regency gilt bed that she gave simple draperies. Another has stone walls that she covered with tartan to warm them up. The attics produced draperies printed with thistles, the posts for a four-poster bed, lots of good prints. "We had great fun looking for things," recalls Isobel Strathmore. "Melissa ran from one end of the castle to another. At the end of the day I was exhausted, but she was still running.

"It seems as though the castle must have hundreds of rooms. I've never counted them all, and I'm very relieved that we don't live in all of them. We use the Victorian dining room for Christmas and special family occasions," she says, "the drawing room too, but it only begins to warm up after at least twenty-five people have crowded onto the sofas near the fire. It's much better that those rooms are open to the public. Otherwise we might never go into some of them, and we might never spot that the roof is leaking or a mouse is nibbling the curtains."

The most ancient rooms tell of the usual Scots murder and marauding. A Grey Lady is said to wander, and other ghosts are said to be condemned to gamble with the devil until doomsday.

Victorian rooms tell of banquets when guests included Prime Minister Gladstone, and they tell of happy Edwardian days, when the young Elizabeth Bowes Lyon and her brother, David, scampered up and down spiral stone stairs, poured "boiling oil" (cold water) from the ramparts on unsuspecting guests, dressed up as the family ghosts or a princess and her jester and played in the Italian Garden, which their mother had planted.

Those were the days of strawberries and tea on the lawns, and a friend remembers that it was "like living in a van Dyck portrait: Everybody was beautiful, everybody was good."

When Glamis became a convalescent home during

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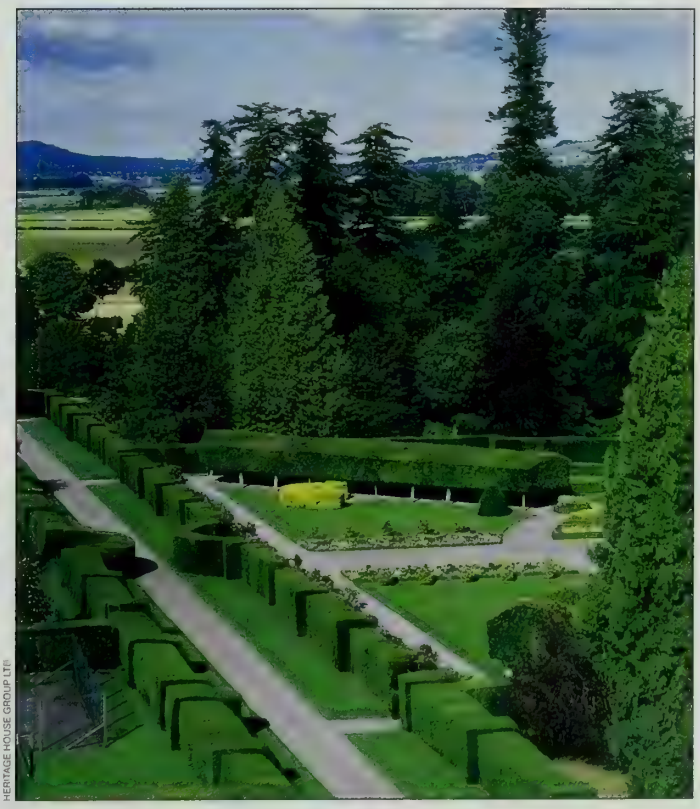






LEFT: The earl and countess's bedroom. A portrait of the 13th countess of Strathmore hangs above a mantelpiece accented with Scottish thistles. Wyndham designed a new bed from 19th-century bedposts that were found in the attic. Pelmet fabric from Colefax & Fowler.

ABOVE: The countess's private sitting room features a collection of Sir George Spencer ceramic thistle garnitures and Battersea enamel boxes. Striped chair fabric, Colefax & Fowler. BELOW: The mile-long approach to the castle was planted by the third earl in the 17th century.



HERITAGE HOUSE GROUP LTD

In a Neoclassical Mood

SUBTLE TONES AND PAINTERLY DETAILS COMBINE TO CREATE A MANHATTAN REFUGE FOR CLIENTS FROM TOKYO



Interior designer Thomas Britt (left) used Neoclassical touches to transform a pied-à-terre on Manhattan's Upper East Side. OPPOSITE: The entrance hall and the long hall. Dimitri Dudnik, an artist from St. Petersburg, decorated the walls of the residence with faux panels. The chair cushion fabric is from Manuel Canovas.

A page torn from a magazine is precious little to go on, but that's what New York–based interior designer Thomas Britt was handed when he first met some potential clients not long ago. "As it happened, I knew the interior; I had stood in that very room before," says Britt. "The look was Neoclassical with a marked French air—lots of boiserie and mostly Louis XV furniture. But frankly, I was less interested in the picture than in the clients themselves."

They were a Japanese woman and her grown son, and it soon became apparent to the designer that both were wise to the ways of the East and the West. "She was extraordinarily elegant and subdued, and he had all the charm and flair of a new generation of Japanese," recalls Britt. "I was particularly taken with the mother's sense of color; she was beautifully turned out in shades of gray and ivory. There was something very pure and spare about her look. Suddenly, I realized that I had my inspiration!"

What mother and son wanted was a Manhattan pied-à-terre, a place where they could come, either together or separately, and so avoid the limitations and inevitable tedium of hotel life. Naturally, it wouldn't be home—that was in Tokyo—but rather a familiar and inviting stopping place. "The challenge of this project was knowing that I had to create an interior that would suit two generations, both of which would be using the apartment," the designer explains. "The space had to be at once formal and comfortable."

Britt's clients had acquired an apartment in a building converted from a hotel just off Central Park. The space, fashioned from a former suite and several rooms, was not palatial, but it would be more than adequate for his clients' needs. There was room enough for a proper entrance hall, a formal living and dining room, two bedrooms, two baths and a kitchen. "Just the right amount of space to manage in a foreign city," says Britt.

Not surprisingly, the former hotel rooms were hardly rich in architectural details. As a result, Britt commissioned Russian artist Dimitri Dudnik to paint the walls throughout the apartment in various boiserie motifs in tones of ivory, taupe and gray. Mirrors were hung to reflect the trompe l'oeil paneling and maximize the feeling of space. "Of course, mirrors and painterly effects are, so to speak, lies," says Britt, "but both devices can be marvelously convincing."

That the designer's Japanese clients came clutching an image of a Neoclassical interior seems especially opportune. Britt is, above all, a classicist, and his love of the classical ideal and its manifestations in Neoclassical furniture, art and objects is long-standing and unwavering. "I'm drawn to Neoclassical, Empire, Regency, Directoire, Biedermeier, or whatever strain, because I admire order, precision and balance," he says, "and those are precisely the qualities that I strive to achieve in my interiors." Already in the pied-à-terre's diminutive entrance hall and contiguous long hall, Britt's intentions are clear—atop a pair of Italian Neoclassical-style consoles are alabaster urns and candlestick lamps. There is a set of four Biedermeier chairs, a series of eighteenth-century engravings depicting scenes from antiquity and an Empire-style bronze chandelier.

The ivory-and-gray palette continues as one moves from the halls to the living room. The faux boiserie is just as convincing here as it is in the entrance hall. This, as well as the continued use of eighteenth-century engravings in

Interior Design by Thomas Britt, ASID/Text by Nicholas Shrady/Photography by Scott Frances





Architectural engravings in mahogany frames with gold-medallion corners hang throughout the living room, lending a feeling of elegant simplicity. A sofa, with velvet from Donghia, rests on a Costikyan rug. The chair fabrics are from Manuel Canovas. Jim Thompson pillow silk.



FOLLOWING PAGES: Shades of gray and white create a serene background in the dining room. The entrance is flanked by mahogany-and-gilt Regency-style bookcases. The Japanese bronze vases on the dining table and the marble tazza on the sideboard are from H. M. Luther.



Britt created an interior that would suit two generations. It had to be formal *and* comfortable.



gold-medallion frames, lends a sense of order. But Britt has also made a play for comfort by having a large sofa and armchairs upholstered in rich velvet. A Nepalese silk-and-wool carpet covers the entire floor. The room's principal pieces of furniture include a pair of Biedermeier tables, two nineteenth-century Neoclassical-style consoles with gilt garlands and a pair of Regency-style mahogany bookcases, which flank the threshold to the dining room. They remain in keeping with Britt's Neoclassical theme. The designer also "introduced the odd detail to prevent the interior from becoming too staid," he says. The lacquered low table is Burmese; the mercury-glass mirror above the fireplace is octagonal; and atop the Louis XV–style mantelpiece stands a set of four contemporary Japanese bronze vases. This gentle mix persists in the adjacent dining room, where Britt placed the client's own table and Regency-style chairs and a Chinese black-lacquered sideboard. There is room for eight persons to dine. Any more would cramp the pied-à-terre.

To achieve a more feminine air in the master bedroom, which the mother would take, Britt shifted the palette to gradations of ivory and taupe. Silk and velvet are the dominant textures. The engravings on the walls depict Greek statuary from the Louvre. Intent on keeping furniture to a minimum, Britt opted for a fine Louis XV–style desk, a sofa arranged with a rare Chinese table with cabriole legs, a large coromandel Chinese cabinet, and very little else. "A pied-à-terre is a very delicate space to decorate," Britt insists. "If the interior becomes too complicated and busy, clients may well long for the simplicity of a hotel room!" As it is, Thomas Britt has created a small, classically wrought gem where both a mother and a son from far off can feel elegant yet at ease while in New York. □



ABOVE LEFT: Tones of ivory and taupe predominate in the softer and more feminine master bedroom. Engravings of Greek statuary hang on either side of a coromandel Chinese cabinet. The rug is from Costikyan. The blue accessories are from Maison Gerard.



An H. M. Luther Chinese bronze rests on a Louis XV–style desk in the master bedroom. The draperies, the pillow, the headboard and the bed skirt are made with fabrics from Jim Thompson. The sofa and slipper chair fabrics are from Manuel Canovas.

HISTORIC INTERIORS

Danny Kaye

HIS DAUGHTER FONDLY RECALLS LIFE AT HOME IN BEVERLY HILLS

Text by Dena Kaye
Photography by Tim Street-Porter



COURTESY THE KAYE FAMILY ARCHIVES





The house I grew up in still appears in that "Michelin to Movieland," the 2001 Souvenir Map and Guide to Starland Estates and Mansions. A few blocks north of Sunset in Beverly Hills, we were within earshot of Lucy and Desi, Pickfair, the Bennys and Fred Astaire. As a little girl, I dreamed of living on a street with sidewalks like the ones I saw in *The Life of Riley*. I didn't have sidewalks, but my childhood did include the tinkling melody of the Good Humor Man, and the girl next door came over to ask if we could be friends. In those more relaxed years, we left the back door open and the car keys in the ignition. There were no burglar alarms or gated entries with codes, so the milkman from Adohr Farms Dairy came in without knocking to deliver milk in glass bottles. Tour buses ventured up the long driveway, and some people actually caught my father on his way out the door.

My parents rented the house in 1949 and bought it a year later from the director

TOP: Entertainer Danny Kaye in a photograph by actor Roddy McDowall. "This is my favorite picture of my father," says his daughter, Dena Kaye, "because it captures his relaxed, spontaneous laughter." ABOVE: The wisteria-covered façade of the Kaye house in Beverly Hills.



Lewis Milestone, whose well-known films included *Mutiny on the Bounty* and *Of Mice and Men*. I finally sold it in 1992 after they had both died, and my life was elsewhere. But for more than four decades "the house," as we always called it, was an anchor, a place where we could retreat and get grounded in our own way. My father, as he liked to say, would "flake out" on the couch for days at a time, watching talk shows, Julia Child and the Dodgers, and eating black licorice and BLTs. My parents preferred to entertain at home, and over the years they each developed their own style. It was also their place of business. My mother often sat at the piano in a corner of the living room 'til dawn, composing songs for my father's movies and stage appearances, like the Oscar-nominated *Five Pennies*, and penning those wildly intelligent and fast-paced gems so associated with my father. We had the Airwick ready when Hollywood's cigar smokers came for meetings.

Above all, it was the home

The piano in the living room is where Sylvia Fine Kaye played and where guests "gathered to sing at parties," Dena Kaye says. Over the pharmacy chest hangs an abstract painting by Ronaldo De Juan; above the fireplace is a pastel drawing on paper by Mary Cassatt.

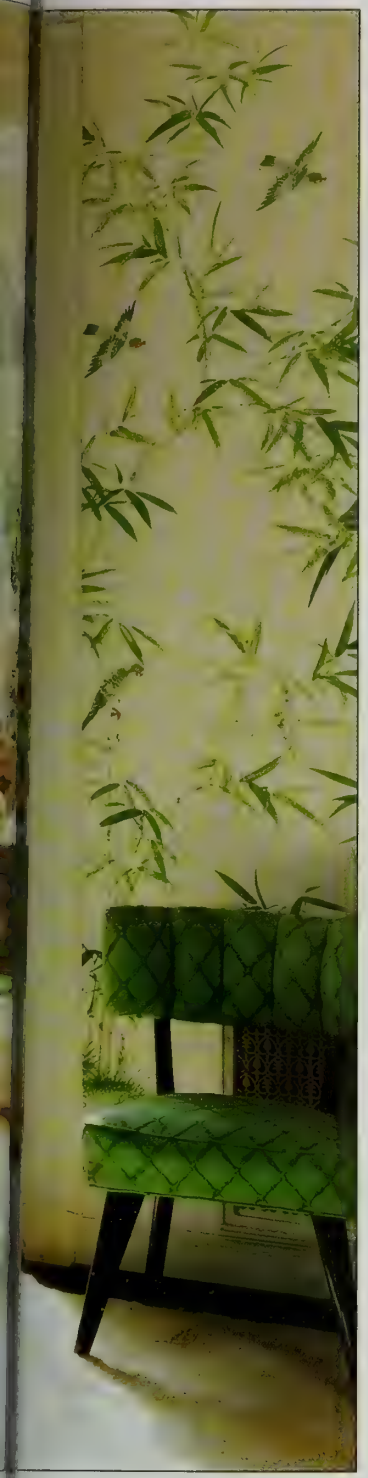


of a family that I always thought was not unlike many others in America, where we sometimes ate dinner in silence in front of the television and opened presents Christmas morning in pajamas. It was no big deal the night when, as a teenager, I answered the front door, dwarfed by an oversized bathrobe, my hair up in large rollers and Clearasil on every pore, to find myself facing Cary Grant. Ours was, I think, an ordinary, but at the same time a quite extraordinary, home.

The house was designed in 1932 for Mrs. R. B. Fudger by Roland E. Coate and soon after appeared in *Architectural Digest*. Our house has been characterized by one architectural historian as "a stripped-down classical style best described as Regency." It was small by Hollywood standards, about 6,600 square feet, and perfectly proportioned. The

The George I oak sideboard in the bay window of the formal dining room displays several of the Kayes' Chinese Export porcelain tureens and stands. The room was "usually used for big parties and sometimes for dessert after dinner in the Chinese kitchen," says Dena Kaye.

like structure in the back alleyway where I used to roller-skate.



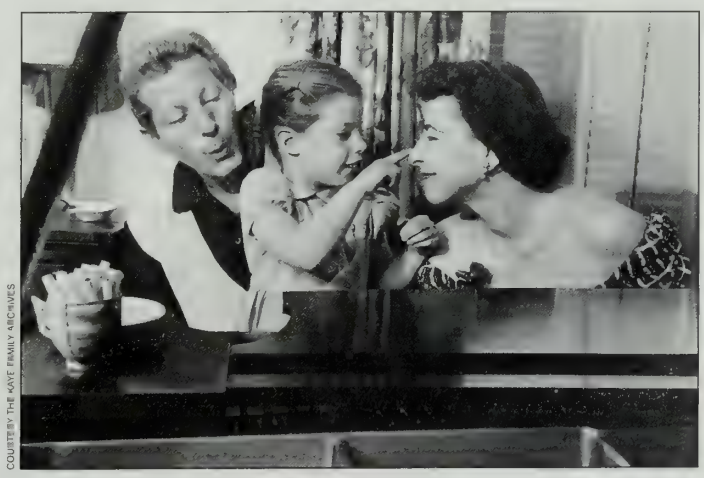


siting of the house on the lot was unusual at the time. The motor court, set off by the purple hues of jacaranda trees and wisteria tumbling down the house's façade, sat at the end of the driveway and gave the property an estate feel in a suburban neighborhood.

The informal architects, however, were my parents, who each made contributions that changed how we lived. My mother was ahead of her time when she built a fifty-foot-long, eight-foot-wide, five-foot-deep, chlorine-free, indoor lap pool and painted the enormous white satellite dish green to blend with the trees. She also created a media room when she winterized a solarium next to the living room. The music room (BLT spot) became the second heartbeat of the house, after the kitchen, and reflected how we lived. It was relaxed, warm and inviting, with cushy furniture in earth tones, a TV, hi-fi, bar and black leather tables designed by my parents' good friend Fanny Brice. In our house, you didn't have to straighten out the cushions each time you got up.

The music room played a minor role in the swell dos my mother "produced" in the fifties. First of all, the invitations went out by Western Union. An Abbey Party Rents green-and-white-striped tent enclosed the back patio, outfitted with a dance floor, a bar and ten tables of eight. These soirées were always black tie (she had a room full

ABOVE: Danny Kaye loved to cook and entertain in the Chinese kitchen, which he had equipped with several refrigerators and a stove with three woks and an oven for cooking Peking duck. BELOW: A candid moment at the piano with Danny, Dena and Sylvia Kaye.



COURTESY THE KAYE FAMILY ARCHIVES

of Don Loper gowns), and place cards were de rigueur. The guest lists were vintage Hollywood. One party alone had the Humphrey Bogarts, George Cukor, the Ira Gershwins, the Kirk Douglases and Groucho Marx. After dinner, people like Dinah Shore, George Burns and Judy Garland sang, and my mother accompanied them on the piano. As for me, I'd hide on the landing of the staircase and watch everyone come in the front door.

Our lives changed considerably when my father started to cook. Black tie was out; in fact all ties were. It began innocently enough on Christmas mornings when he'd scramble eggs, onions and green peppers and, over the years, progressed to tempura and linguine *al vongole*, all prepared on the old O'Keefe & Merritt in our cozy off-white kitchen. This room, with ruffled curtains and a huge island, was the pulse of our lives. My father, in particular, loved the tiny breakfast nook with walls full of

An evening might include Zubin Mehta, Roddy McDowall and my father's bank teller.



ABOVE: "The closest thing we had to a family room, besides the kitchen, was the music room," Dena Kaye recalls. "We'd often eat dinner there, in front of the TV. It's also where my parents usually had business meetings. The couch was my father's favorite."

LEFT: The master bedroom had French doors and a balcony overlooking the outdoor pool and the patio, where her parents often hosted dinner under a tent. OPPOSITE: Sylvia Fine Kaye's dressing room table. "I still have the pair of forties pink satin mules," says Dena Kaye.



ABOVE: In the entertainer's paneled study is a wall of memorabilia, including a gold record from the movie *Hans Christian Andersen* and a photograph of him conducting. Danny Kaye conducted orchestras around the world and raised millions of dollars for the Musicians Pension Fund.

RIGHT: "My mother had a separate building constructed for the fifty-foot-long, five-foot-deep indoor lap pool behind the house," Dena Kaye says. Beyond the glass doors at left are some of the orchids Sylvia Fine Kaye cultivated; to the right are the patio and the garden.

cookbooks and an old-fashioned wooden table covered in a red-and-white-checked tablecloth. Many mornings he'd sit in his terry cloth robe, make phone calls and offer a cup of coffee to whoever wandered in, like the plumber.

The seismic change came when he started an informal, self-appointed apprenticeship in Chinese cooking with the chefs at Johnny Kan's restaurant in San Francisco. This culminated in his buying a

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ABOVE: The Byerly fireplace. Lenna designed this original for a favoured client. She researched her period library for the most beautiful elements from history that are hidden in some European palace. The execution was only made possible by the skilled hands at J.P.Weaver. 11/01



ABOVE: The main sitting room with the full fireplace flanked by ornamental panels & a 12" decorative base. After years of meticulous design research & development the house is now available. Price upon request.



RIGHT: A tiny glimpse into "Her" bath in the Master Suite. The tub was featured in Architectural Digest, 2/01, p.235. The mirror (RMF2091-92 from "Petitsin") is a replication of the main panel in the Conseil Room at Versailles. The crown is Lenna's French Mldg.: 12" down on the wall & 15" out on the ceiling. It features indirect lighting to illuminate the ornament.

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ÇIRAĞAN PALACE

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cozy vaulted space with hand-painted walls that had been used as the hotel's casino. The French firm Decorama Design Company conceived a luxurious bazaar nestled under the exposed brick of the palace's old vaulting and polished and restored a beautiful all-marble Turkish bath, or *hammam*, which is all that survived the 1910 fire.

In the new building, which contains the majority of the 315 guest rooms, locally handwoven fabrics and carpets, intricately carved marble stonework and decorative painting were used to echo the flamboyant Orientalism of the adjoining palace. The hotel had not had a proper bar, so an important part of the work was the creation of a cherry-paneled space on the first floor, whose design was based on the traditional *yalıs*, or Ottoman wood houses, found in the old neighborhoods in Istanbul. And the health club was updated, or historicized, with features such as traditional treatment rooms.

One of the glories of Çırağan Palace is its lush, parklike setting: palms, flowering shrubs, an outdoor pool that seems to empty into the Bosporus, and terraces for cocktails, dining or open-air concerts. Sitting there with a glass of ouzo as the sky turns pink over the Hagia Sophia to the west, you look past the ceremonial marble arch through which the sultan entered from the Bosporus in Ottoman days, and you experience in a tangible way the extraordinary connection of past and present that makes Istanbul so magical.

> Unlike most hotels that have added "Palace" to their names, Çırağan Palace really *is* one.

One of Çırağan Palace's earlier visitors, Lady Mary Wortley Montagu, wrote in the eighteenth century: "Here is all the expensive magnificence that you can suppose in a palace founded by a young man, with the wealth of a vast empire at his command." It's still true. □

ANA MANDARA

continued from page 215

They may cool off with a swim in the darker-than-Caribbean-blue water of the bay. Those who enjoy water sports have a choice of windsurfing, jet-skiing, water-skiing, parasailing, speedboating, snorkeling and scuba diving. The hotel also operates a scuba-diving school.

Ana Mandara takes advantage of the opportunities afforded by the area. In the morning, some guests watch local residents performing tai chi exercises on the beach. Some take river tours, with stops that include a bamboo basket-weaving village and a factory that builds fishing boats. Others participate in biking excursions into the countryside, passing rice fields and plantations, stopping at a Cham pagoda, a waterfall and for a picnic lunch at a farmhouse operated by the hotel. Guides escort guests on these activities and on trips to Nha Trang's aquarium and its oceanographic institute, and to Hon Tre, one of many islands in the bay.

Early risers have the option of getting up at 4:00 A.M. for coffee and accompanying the chef to the local fish market and to the Dam Open Market. Back at the resort, the chef and the guests prepare lunch, using the freshly purchased ingredients.

Following a day of relaxation and day-tripping, or sports (badminton, tennis, volleyball and kiting are also available), guests may wish to indulge in an acupressure massage, a facial massage or an aromatherapy massage. After having their skin conditioned by ginger root, cooled by wild mint oil and relaxed by ilang-ilang and tangerine, guests can be measured by the in-house tailor for shirts, suits, blouses or dresses, which are ready in thirty-two hours or less.

Some guests drink Cristal at the bar and have their meals in the Ana Pavilion, but there is also twenty-four-hour room service. Don Johnson, a frequent guest, brought his bride, Kelly Phleger, to the resort for their honeymoon. The actor was so taken with it that he invested in the Ana Mandara restaurant in San Francisco, which opened last year.

"Ana Mandara is an easy resort to like," says a woman who has been there twice and is planning to return. "This is how many of us pictured the country during the war, and it's so nice to see it this way now that the war is over." □

SAXON

continued from page 219

into the overall design African art and artifacts from Steyn's extensive personal collection and then to comb the country for more. Today plinths, pedestals, tables and walls throughout the hotel complex are studded with all manner of objets d'art in architectural groupings: masks, combs, spear ends, stools, bowls, pots, terra-cotta figures, weavings, ceremonial shields of leather and wood, bracelets and anklets of bronze, wood-string-and-wire musical instruments, and steel currency blades used for trading. One entire wall of a thirty-foot-high ante-room bristles with some six hundred handwoven tribal baskets, adding up to a spectacular mosaic of pattern on pattern on pattern. "There's a certain naive, tactile feeling to all the handmade and hand-carved objects," Falcke points out.

> Nelson Mandela came back to the Saxon to celebrate his birthday.

He also designed much of the hotel furniture, mostly in cherrywood and maple, and upholstered piece after piece in indigenous natural fabrics. The palette is ocher, ivory, and earth tones—"all light, and easy on the eye," he explains. "We didn't want it to look like a game lodge, with dark walls and leather and thatch." The atmosphere of textured tranquillity that Falcke created is akin to one of those fabled African horizons.

A water motif runs through the hotel's pleasure grounds. The infinity-edge pool, tiled the green gray of the ancient trees that surround it, is the size of a small lake (there's a dining terrace above, with the city as cosmopolitan backdrop). The koi pond, the lily pond and the long heated lap pool also serve to reflect the hotel's looming façade and its wooded parkland. A visitor to these lucky precincts thus remains always under the spell of water and woods and sensitively blended architectural effects. Here, six thousand feet above sea level, one's expectations run high; at the Saxon, they are all—and well—met. □


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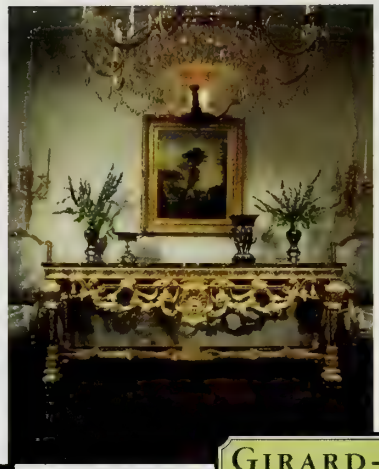
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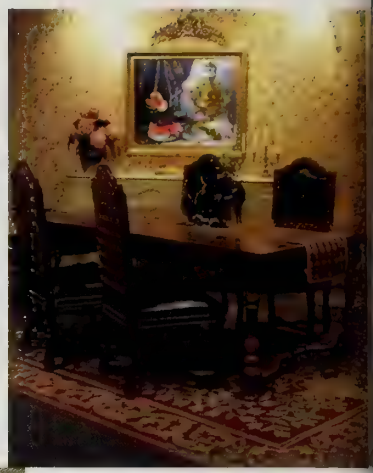


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what we liked and could get," Pipes Bancroft says. "If we found a local material, such as teak or wild cane, we used it."

The first villa, Casa Dorada, was completed in 1993 and has two air-conditioned bedrooms, a loft-style bedroom, three baths, a full kitchen and a private pool. Lelchuck and the Bancrofts used it first as a private residence, then began booking guests. It became so popular that in 1996 they built a second house. Casa Barrigona also has three bedrooms and baths, a kitchen and its own pool. In 1999 they completed Casa Guanacaste, with seven bedrooms, eight baths, a salon, a dining room and a pool and whirlpool. "The houses are far enough apart that you feel you're alone in the jungle," Bancroft says. "You have real privacy."

Considering their location in the remote jungle, the villas are extremely luxurious. Each one features a satellite television, a stereo, a VCR and a library of tapes and books. A professional chef is available for hire by the week, and a driver is on hand to take guests to local restaurants in the evenings. Because it attracts many ecotourists, the hotel supplies guests with horses and mountain bikes to explore winding trails. In addition, the two deep-sea fishing boats can be chartered daily, for yellowfin tuna, sailfish and marlin fishing.

"Whatever we have—kayaks and boogie boards—is available to our guests," says Lelchuck, who serves as on-site manager. The three houses combine Spanish colonial style with West Indian plantation touches and have brownish-orange or sunny-yellow stuccoed exteriors, inner courtyards, teak and mahogany ceilings and tile floors. They are designed to capture ocean breezes, with tall ceilings, louvered windows and open teak galleries that serve as outdoor rooms sheltered from the sun and rain.

The terra-cotta roof tiles were made by hand in Nicaragua. Casa Guanacaste has 14,500 roof tiles, "each one molded on a man's thigh," Lelchuck says. "Every single one had to be tossed forty feet into the air, from the ground to the balcony to the roof. I could have sent any one of my guys to the major leagues."

In an era when the décor of so many luxury hotels is eerily similar, Hacienda Dorada has the refreshing look and feel of a private residence. Vases of flowers adorn every table. Natural history and bird books lie about. Handsome red-and-black-painted Indian pots crafted in the nearby town of Guaitil rest on shelves. There are even pets: a bright green macaw named Tuesday and an adorable husky named Spike.

No two rooms are alike. Each is a different color, painted with natural pigments of colonial yellow, celadon green, pale blue or terra-cotta. The draperies, bed linens and upholstery fabrics, some with jungle themes, are American. The baths are fitted with modern fixtures and colorful tiles from Italy, Spain, Nicaragua, Mexico and the United States. Pipes Bancroft commissioned some of the furniture locally, including the wood four-posters and bedside tables and teak dining tables and chairs. Most of the doors and windows were made on-site. "The carpenters did everything from scratch," she says. Pipes Bancroft especially appreciated the skills of the local blacksmiths, who followed her drawings in making wrought iron lanterns, sconces and table lamps. She imported antiques, which included Indian lattice windows and carved doors, colonial Indonesian lounge chairs and fine nineteenth-century prints of jungle animals and birds, to give the hotel weathered character.

"These houses have things from everywhere," Lelchuck says. Nonetheless, he is proudest of an ancient Olmec grinding stone with carved borders that was found near the property.

Now the partners are concentrating on farming. They have planted thirty-five thousand teak and pochote trees on a section of the property that was deforested by a former cattle rancher. They recently put banana palms and mango, papaya, lemon, lime and orange trees along the trails, for easy access by the guests, as well as the native hardwoods known as cocobolo and *ron-ron*. Next to the houses are strategically placed flowering shrubs, to attract hummingbirds.

The only thing Speed Bancroft, Nancy Pipes Bancroft and Abby Lelchuck don't want is a sign outside their front gate. "We're the only people around here without a sign," Nancy Pipes Bancroft says. "We're very low-key." And that's part of the appeal. □

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TWIN FARMS

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once dramatic, whimsical and plush. The drama comes from the volume of rooms and their views. The whimsy is in the details: the chainsaw bears that hold up the bedroom terrace, the tumbling bear tiles embedded in the paneling in the master bedroom, the stylized icicles that hang from the house's eaves. Plushness, as ever at Twin Farms, is in the craftsmanship: sugar pine paneling that is stained three times, then waxed; walls that are given a textured plaster finish, then a coating of milk paint, followed by one of tinted wax; bull's-eye glass roundels that are set into certain windows; exquisite tilework; a thatch roof that encloses the spa and the screen porch. "People come here for a weekend," Cornelius explains, "and we want them to discover the house's details, gradually and with pleasure, over time."

"Having worked on all of the other cottages, Scott was the ideal architect," says Beverley Matthews. "He knew our approach: modest exteriors with remarkable interiors. And Thad was a great listener. He found a way to interpret what we were looking for."

Hayes, who is no stranger to quality of detail himself, approached the interior design as he does most projects, through a study of models and precedents. "I wasn't able to find much in Swiss architecture that spoke to me," he explains, "so I came up with my own take." Hayes, who designed most of the furniture for Chalet, used "earthy, rough" materials, choosing some traditional Arts and Crafts–style pieces for the bedroom. Slightly edgier, more modern items went into the living room, where the upholstered furniture is slipcovered in linen for summer and in chocolate-brown flannel for winter. There is an antler chandelier and playful sheer curtains that remain on the window year-round and "abstractly but, I think, humorously" evoke snow.

Abstraction and humor, playfulness and craftsmanship, subtlety and splendor: These Twin Farms lodestars keep the hotel, luxurious though it is, connected to its early, earthy roots, when the farm, Thompson wrote Lewis, was "the best expression in life of both of us: beautiful, comfortable, hospitable and unpretentious." All this, and the food is delicious too. □

HOTEL ASTORIA

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Most of all, she worked with what was still in the hotel—original parquetry floors, objects that had been stored in the Hermitage for safety but were returned, splendid chandeliers that had survived all the political storms.

The hotel was built in 1912, a time when St. Petersburg was alive with the spirit of the Ballets Russes, Diaghilev, Bakst and Stravinsky. A Russian version of Art Nouveau called Northern Moderne flourished, and Fyodor Lidval was its greatest exponent. He designed the Hotel Astoria with rounded corners and swirling plasterwork.

Then, in 1917, came the revolution. There were demonstrations outside on St. Isaac's Square, and the hotel was stormed and searched but stayed open during World War I. Throughout World War II it was used as a hospital and a refuge for the homeless. During his nine-hundred-day siege of St. Petersburg, Hitler planned a victory party at the Astoria and even printed invitations, but he never got there.

Now there is a new St. Petersburg. Putin is a local boy, and the Astoria is his favorite hotel—his friends and visiting dignitaries always stay here.

In June and early July there are festivals during the White Nights, that flat silver light of the midnight hours; in the autumn the crowds have left, and the Kirov opera and ballet are back at the Mariinsky Theatre; in January and February there are crisp dry snows, and the samovars are heating up all over town; in the spring there is Easter, the greatest Russian celebration.

> The hotel was built in a time when St. Petersburg was alive with the excitement of Diaghilev and Bakst.

Visitors are still awed by the opulence of the gilded domes and spires that rise above the palaces. But there is a new spirit in St. Petersburg, and the Astoria is part of it, providing a fresh interpretation of Russia in a city renowned for its past. □

LA VALENCIA

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The rooms are airy and unpretentious, harmonious medleys of white-fir beams, plantation shutters and cozy oversize sofas and armchairs. But the amenities are state-of-the-art. Interior designer Hank Milam dressed the beds in plush goose down. He installed digital Lyceum audio systems and televisions that rise from low consoles with the stealth of a periscope. The baths are wrapped in pale marble, equipped with whirlpool tubs, double sinks and steam showers. They're like mini-spas minus the locker keys and attendants.

Or all but one attendant. The heart of villa life is twenty-four-hour private butler service—specifically, a bow-tied young man who introduces himself with the pledge, "I am here to cater to your every whim." If at first it sounds gimmicky, guests get used to it. Provided with their own phones, the butlers serve as personal concierges. They make golf tee times, arrange meals in the glamorous Sky Room, conjure up Cristal and kiwifruit for a romantic picnic. Or not. If you don't pick up the phone, Jeeves is invisible.

According to the hotel management, the villas cater to the discerning of all stripes. There are upscale itinerants from Los Angeles and New York and Europe. There are techies who have been lured by the Salk Institute and the start-ups that have won La Jollá yet another appellation: Telecom Valley. And there is, of course, the latest wave of entertainment worthies. Madonna recently put up in a villa, as did the members of Pearl Jam. "Eddie Vedder used to be a security guard at La Valencia," reveals Ullman. "He was known for always playing his guitar on the job."

La Valencia celebrates its seventy-fifth anniversary this December. The Pink Lady may be aging more gracefully than La Jolla itself. The town's once sleepy avenues of art galleries and sidewalk cafés now support high-rises and traffic jams. The area still enjoys a rich design heritage, including numerous projects by the early modernist Irving Gill (his Wilson Acton Hotel, later called Hotel Cabrillo, was adjacent to La Valencia until it was acquired by the hotel in 1956—it now comprises the west wing). And for more leisurely pursuits, there are, as always, the hoyas. □


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114 • Noonoo Rug Company. Hand-knotted carpet collections featuring traditional, original, decorative and contemporary designs in today's colors for the discerning consumer.

115 • Nourison. With comprehensive information about the history, manufacture and design of fine carpets, the *Nourison Rug Primer* is intended to assist the consumer in making an educated choice in the purchase of a rug.

116 • Odegard, Inc. Carpets that are the benchmark for quality in design and materials for hand-knotted carpets from Nepal. Call (800) 670-8836.

117 • Renaissance Carpet & Tapestries. 32-page catalog, available at no cost to the trade, features Aubussons, Savonneries and tapestries. To order or for dealer information, call (800) 325-RUGS. www.renaissancecarpet.com

118 • Samad. A color postcard showing one rug each from six of Samad's award-winning collections.

119 • Saxony. The Wiltonian Program illustrates the entire range of 72 field and border coordinates in this broadloom pattern collection. All are woven of 100% wool loop pile.

120 • Shelly Tile. A wide variety of ceramic tile and stone for your walls, floor and residential areas available. For more information, call (212) 832-2255. No literature available.

121 • Stanton Carpet. From the high-styled Wilton patterns and sisals to printed carpets and area rugs, Stanton Carpet offers exclusive, luxury designs. Setting the trends in floor covering. For the showroom nearest you, please visit www.stantoncarpet.com or call us at (888) 809-2989.

122-124 • Stark Carpet. Catalog features Stark's designs and colorways, including fabric and furniture. Available to designers and architects, $10, circle (#122). An *American Approach to Antique Carpets*, a 4-volume set in hardcover of Stark's extensive antique collection, $150, circle (#123). One volume, $50, circle (#124).

125 • Tufenkian Carpets. A 200-page full line catalog, $20, presents Tibetan rugs, immersing you in Tufenkian's creative artistry. For dealer information and a free brochure, please visit www.tufenkiancarpets.com or call (800) 435-7568.

126-128 • Walker Zanger. Create your own unique vision in tile and stone with Walker Zanger's luxurious collection of handmade ceramic tile, terra cotta, stone tile and slabs, mosaics and glass. 20-page brochure, $2, circle (#126). Ceramic Tile catalog, $16, circle (#127). 110-page Stone Catalog, $16, circle (#128).

129 • Woven Legends® and Black Mountain Looms®. Carpets that are woven in rural ateliers and suggest the range of colors available when natural dyes and handspun wools are used creatively.

continued

130 • Please send me all of the free items in this category.

131 • American Leather. Quality leather furniture is an investment you will enjoy for many years. Over 70 designs, 70 colors of leather, over 90 colors of ultrasuede, custom-made and shipped to you in 30 days or less.

132 • Auffrance Co. New 80-page color catalog featuring the finest quality furniture available today. $35.

133 • Avery Boardman Ltd. A comprehensive catalog featuring our entire line of sofa beds, sofas, chairs, ottomans and bedding products. Designed to assist the expert and the novice alike. $35.

134 • Barlow Tyrie. Since 1920, our solid teakwood outdoor garden and leisure furnishings have weathered the test of time. Designs for poolside, garden and patio. $3.

• Bausman & Company. Color catalog available from showroom or sales representative.

135 • Beacon Hill. 13 nationwide showrooms offer products from relationships with manufacturers of time-honored brands. Beacon Hill gives designers everything they need to be inspired. www.beaconhillshowrooms.com

136 • Bedroom Eyes. A perfect night's sleep on the world's finest bed. Honeycomb nesting to eliminate gaps, all-natural fiber, Belgium woven damask coverings and more.

137 • Bernhardt. Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. Please visit www.bernhardt.com or call (800) 340-0240.

138 • Brown Jordan. The premier manufacturer of fine casual furnishings for the home since 1945. For more information, call (800) 743-4252, ext. 221.

139 • Cassina USA Inc. The renowned Italian furniture manufacturer presents their timeless modern designs in a *Tables & Chairs* color brochure, $5. www.cassinausa.com

140 • Charles P. Rogers Brass and Iron Beds. Original 19th- and 20th-century headboards, beds, canopy beds and daybeds available. Phone orders welcome. Visit www.charlesprogers.com or call (800) 272-7726. Color catalog, $1.50.

141 • Decorative Crafts, Inc. Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy. Visit www.decorativecrafts.com

142 • Design Centro Italia. Discover high-quality, modern Italian furnishings all carried in-stock and ready to ship. Visit our 700-page website at www.italydesign.com

143 • Devon Shops. Preview Devon's collection of hand-carved formal and country French and English furniture. Free brochure. www.devonshop.com

144 • Drexel Heritage. *Images & Inspirations*—64 pages of the most popular Drexel Heritage collections, plus home decorating ideas for casual, contemporary and classic styling. $5.

145 • Elijah Slocum. Fine handmade English furniture. Two handsome loose-leaf binders, one of tables and case-goods, one of seating, $125. Full credit of purchase price with first order.

146 • Francesco Molon GieMme. Collections available for purchase: 18th Century Collection, New Empire Collection, Italian and French Country Collection and Executive Collection. www.giemme-stile.it

147 • Giati Designs, Inc. Manufacturer of fine teak furniture, market umbrellas and interior/exterior textiles.

148 • Habersham Furniture Company. Receive a color brochure showcasing many of the handpainted and hand-finished designs from the Claude Monet Collection from Habersham.

149 • Henredon Furniture. Aston Court—an artfully assembled collection of 18th century English adaptations; rendered in mahogany with inlays of satinwood, rosewood and other highly decorative veneers. $15.

• HomePortfolio.com The leading Internet destination for the best in home design. HomePortfolio.com helps consumers create the home of their dreams. Visit www.homeportfolio.com

150 • Kisabeth Showroom. Made-to-order upholstery and a wide selection of fine fabrics, trims, furniture and drapery rods.

151 • Kreiss Collection. The world-class look of Kreiss features an international mix of custom handmade furniture, unique accessories, professional design services, exclusive fabrics and luxury bed linens. 60-page color folio, $15. www.kreiss.com

152 • La Forge Francaise, Ltd. Limited-production pieces and custom-designed work tables, chairs, consoles, chandeliers, staircases, fireplace tools and screens. Brochure, $10.

153 • Lloyd Flanders. A premier name in the casual furniture market. Renowned for both all-weather wicker and aluminum outdoor furnishings.

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158 • National Upholstering Company. Manufacturing fine upholstered furniture since 1918. We use the finest materials available and our products routinely become family heirlooms. Please visit our website at www.nationalupholstering.com

159 • Naurelle Furniture and Lighting. Two showrooms located at the Pacific Design Center. A magnificent collection of European furniture, lighting and accessories.

160 • Niermann Weeks. *Quick ship* program includes a special selection of the most popular, classically-inspired furniture, lighting and accessories. Stocked and available for immediate shipment.

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165 • Poliform USA, Inc. Italy's leading manufacturer of high-end wardrobe systems, wall units, beds and kitchens since 1942. Visit www.poliformusa.com or call (888) POLIFORM. $15.

166 • Roche-Bobois USA. An exclusive collection of innovative and elegant European home furnishings, now presented in two distinct catalogs: one featuring our Contemporary collection, the second our new Les Voyages collection. For the Roche-Bobois store nearest you, call (800) 972-8375. $15.

167 • Scott & Cooner, Inc. The modern furniture and lighting source, with emphasis on quality craftsmanship—Mario Bellini, Philippe Starck, Piero Lissoni and Paolo Piva, the award-winning Cassina collection and more.

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169 • Stearns & Foster. For more information about our luxurious mattresses, visit www.stearnsandfoster.com or call (877) SAF-1846.

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172 • Tucker Robbins. Designs honor the natural materials, finding form within function. Our synthesis is bringing indigenous forms and materials into modern context.

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174 • Winston Furniture Company. A color product portfolio depicting the sheer design elegance of the Pompeii Furniture line. $5.

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176 • David Yurman. Luxurious and wearable modern designs—a gift from David Yurman's Cable Collection™ is certainly something special. Visit your authorized retailer at locations nationwide.

177 • Diamond Trading Company. To view diamond jewelry designs and learn more about how to buy a diamond, visit www.adiamondisforever.com

178 • Di MODOLO. Created in 18K white and yellow gold. Beautifully set sparkling diamonds and intense colors. Sapphires and semi-precious stones impeccably adorn the pieces. This inspired collection for woman is both modern in design and classic in approach.

179 • Jaeger-LeCoultre. Since 1833, Jaeger-LeCoultre has manufactured sophisticated Swiss movements and technical watch designs. For your free copy of the *Manufacturer's Book of Timepieces*, please call (800) JLC-TIME.

180 • Patek Philippe. Brochure features the entire collection of men's and ladies' watches, each of which takes at least nine months to create.

181 • Primak Jewelry. The Primak Collection is available at the finest jewelry stores across the United States. For more information, call (800) 398-9209. A list of authorized Primak dealers can be found at our website www.primakjewelry.com

182 • Rado. One of the most prominent Swiss watch manufacturers and the leading producer of scratchproof design watches.

183 • Roberto Coin. Exquisite creations in varied colors of gold, mother-of-pearl and precious gems that have innovated the jewelry field. Call (800) 853-5958. No literature available.

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185 • The A&D Building. Offering the widest selection of luxurious kitchen, bath and building products to fit your lifestyle. Open to consumers and design professionals Mon.-Fri., 9am-5pm. 23 showrooms filled with endless possibilities.

186 • American Standard. For inspiration, exclusive designs and help in creating your dream bathroom, order our free collection and Porcher catalogs. Visit us at www.americanstandard-us.com or call (800) 524-9797, ext. 77.

187 • bulthaup. The essential bulthaup book will tell you all you need to know about furnishing your kitchen as the center of home life. $24.

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189 • Dacor. An innovative leader in quality and stylish design of high-end kitchen appliances. Offering three unique styles, including Epicure, Preference and Millennia. Product line includes ranges, ovens, cooktops, warming ovens and hoods. Call (800) 772-7778.

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191 • Fisher & Paykel. Dishdraw dishwasher: two independently operated wash drawers. Wash heavily soiled baking dishes and fine china at the same time without compromise. Visit www.fisherpaykel.com or call (800) 863-5394.

192 • Franke. International manufacturer of stainless steel, synthetic granite, titanium sink systems, faucets and custom accessories. Franke enters the bath market with an elegant series of lavatory sinks and faucets. Visit our website at www.frankeksd.com or call (800) 626-5771.

193 • Gaggeneau. Catalog takes you through our complete line of European-designed, custom built-in appliances for the New Era Kitchen. Visit www.gaggeneau.com/us or call (800) 828-9165.

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198 • Kohler Co. *Kohler Bath and Kitchen Ideas.* A complete set of color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. Visit our website at www.kohler.com or call (800) 4-KOHLER, ext. BA9. $15.

199 • La Cornue. French maker of cooking equipment coveted by the world's most discerning cooks. Featuring ranges, hoods, rotisseries and coordinating cabinetry as well as accessories. Visit www.purcellmurray.com or call (800) 892-4040. $10.

200 • Miele, Inc. Technologically superior dishwashers and appliances in sleek European design provide the ultimate in performance and beauty. Setting the standards of excellence for over 101 years.

201 • Plain & Fancy Custom Cabinetry. From American Arts & Crafts to the warmth of Provence, our new 40-page catalog previews these cabinetry styles and more. Call (800) 447-9006, Dept. #AD101B. $12. Visit our website at www.plainfancycabinetry.com

202 • Poggenpohl U.S., Inc. Renowned European kitchen and bath cabinet manufacturer offers front styles in wood, lacquer, laminate, aluminum and stainless steel, ranging from traditional to avant-garde design. $18.

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208 • Snaidero U.S.A. See the latest in Italian contemporary kitchen design by ordering the complete Snaidero portfolio, $25. Visit www.snaidero-usa.com or call (877) SNAIDERO.

209-210 • Sub Zero. The leader in built-in refrigeration design solutions. Showcases the nation's most stunning kitchens in the idea book *Great American Kitchens*, $10, circle (#209). Free brochure, circle (#210).

211 • Thermador. Learn why Thermador has become the brand of choice for so many cooking enthusiasts. Brochure offers a wide range of options to meet specific kitchen requirements. Call (800) 656-9926, ext. 48.

212 • TOTO USA. For complete details on TOTO's high performance toilets, lavatories and accessories, visit www.totousa.com or call (800) 350-8686, ext. 3020. Free brochure.

213 • Varenna Poliform. High-quality kitchens designed by Italy's leading architects. Stainless steel, warm wood, lacquer colors, glass integrated into high design. For the showroom nearest you, visit www.varenna.com or call (877) VARENNA. $15.

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216 • Wood-Mode. Color pamphlet shows a sampling of designs and describes the exclusive finishing process that enhances the beauty and durability of Wood-Mode cabinetry. It includes an offer for a free Designer Literature Collection. Please visit our website at www.wood-mode.com or call (800) 635-7500.

217 • Please send me all of the free items in this category.

218 • Arroyo Craftsman. Arts & Crafts lighting—interior, exterior and landscape lighting. Multiple sizes, finishes and art-glass choices.

219 • Arte de Mexico. Catalog features over 400 different hand-forged wrought iron lighting fixtures and an extensive line of iron furniture. For more information, call (818) 508-0993. $15.

220 • Crystal Farm. Renowned worldwide for antler furniture and lighting. 60-page color catalog available, $25, showing approximately 200 items.

221 • James R. Moder Crystal Chandelier. Free Crystal Chandelier catalog features a beautiful selection of crystal chandeliers trimmed with a variety of crystal qualities, including crystal manufactured by Swarovski. Visit our website at www.jamesrmoder.com or call (800) 761-9192.

222 • H.A. Framburg. One of the finest traditions in lighting since 1905. Offering over 400 styles including Gothic, Empire, Victorian, Georgian, Early American, Art Deco and soft contemporary. $15.

223 • Minka Group Companies. A decorative and ceiling fan manufacturer that covers all decorative consumer product lighting and ceiling fan needs.

224 • Naos Forge Inc. Custom-made wrought iron/bronze lighting fixtures, furniture, gates, doors and railings.

225 • Schonbek Lighting. The largest manufacturer of crystal chandeliers in North America. Contemporary, traditional, retro and custom designs. Free video and literature, call (800) 836-1892. Please visit our website at www.schonbek.com

226 • Studio Steel. Creates handmade wrought iron chandeliers, sconces and lanterns using century-old techniques. New catalog features an exceptional selection of classic reproductions and original designs. $2.

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232 • Oceana Traders. View our catalog of museum-quality model ships, handcrafted of the finest material. Commemorating famous vessels and popular styles of the past and present.

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Listings continue on page 314.

MAKENA'S HILLS

continued from page 240

fascinating juxtaposition of so many African and European colonial artifacts can make you feel," says film fashion consultant Elizabeth Jett, "as though you've become part of the interior landscape, part of Africa, as though you've always belonged there. It's a marvelous achievement in an inherently magical place."

If the tents are huge, the lodge is gigantic. Its bar, dining room and conversation nooks are so well laid out that the space's feeling is one of intimacy. The exterior's similarity to Eero Saarinen's TWA terminal in New York's Kennedy Airport is unmistakable—there is an illusion of flight in an earthbound object.

In the evenings sundowners are served around a blazing campfire on the lodge veranda or, if guests prefer, before enormous fireplaces in the sitting room. They may dine there or in the privacy of their tents. Specialties of the kitchen include wild-guinea-fowl paté, artichoke ravioli with farm-made ricotta, lake-fresh crayfish in banana leaves, cherry crème brûlée with coconut milk, mango with macadamia pralines, and guava ice cream in an ice bowl with trapped flowers. There is also an excellent Italian and South African wine list.

> The hostelry, on a private sanctuary, has a world-class kitchen, peerless service, solitude and lots of romance.

From the cliff's edge and beyond the veranda's campfire, guests can see the vastness of the valley below and lower ridges across it. In the distance, the last bits of daylight reflect off Lake Baringo like silver disks suspended in space. Meanwhile, Venus, the love star of Masai myth, is a diamond rising in the deepening blue sky.

The nightjar's trill can be heard. The lion's roar hollows to diminishing groans. The leopard lets out a cadenced wheeze, like a handsaw on a two-by-four. Kuki Gallmann asks, "Music?" She then smiles and answers, "We let Africa provide that." □

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Places to go, designs to see, from Architectural Digest advertisers...

A California Affair

For more than 60 years, **Kreiss Collection** has defined the "California Style" of casual, elegant living. Preview the 2002 collections at a cocktail reception hosted by Architectural Digest, with a chance to win Kreiss Collection furnishings and accessories for the home. Please call Madalyn Robbins at (212) 593-2005 by October 18 to RSVP.

Thursday, October 25, 2001, 5:30–8:30pm,
Kreiss Collection, 215 East 58th Street, New York, NY

Fashion Shoe Business

Stuart Weitzman trunk shows offer a first look at the Spring/Summer collection and the opportunity to choose your favorite styles in your size. Orders will be taken in sizes 6-12 AAAA, 6-12 AAA, 5-12 AA, 4-12 B and 5-11 C. For more details, call (212) 582-9500.

Houston (The Galleria), Oct. 24–26

Plano (The Shops at Willow Bend) and Tampa (International Plaza), Oct. 31–Nov. 2

Boston (Copley Place) and New York (59th & Madison), Nov. 7–9



Custom shoe by LeAnn Rimes

Visit eBay in October to bid on a one-of-a-kind Stuart Weitzman shoe with designs by celebrities including Jennifer Aniston, Halle Berry, Cindy Crawford, Gwyneth Paltrow and Tina Turner. Proceeds benefit the American Cancer Society, Cedars-Sinai Research for Women's Cancers, Susan G. Komen Breast Cancer Foundation and The Breast Cancer Research Foundation.

Lip Lessons

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In Roman times the wreath was a symbol of victory. DIFFA's quest to achieve victories in the fight against AIDS has inspired **WREATH**, an installation of original wreath designs to be displayed and auctioned at the opening party of the Architectural Digest Home Design Show.

An eclectic mix of architects, artists, celebrities, fashion, graphic and interior designers including Todd Oldham, Juan Montoya and David Rockwell will donate creations that turn the concept of the wreath inside out. Please call (212) 727-3100 for details and to order tickets.

Thursday, November 1, 2001, 6–9pm
Jacob Javits Center, Architectural Digest Home Design Show
39th Street and 11th Avenue, New York, NY
Tickets: $100 (includes admission to the Show)

Italian Design Days

THE ART OF SIMPLICITY

Walker Art Center, Minneapolis, MN
October 13, 2001–January 13, 2002

Zero to Infinity: Arte Povera 1962-1972 features work by 14 iconoclastic Italian artists who changed the course of 20th-century design by helping to launch the Conceptual Art movement. Organized by the Walker and the Tate Modern, London, the United States presentation of this exhibit is made possible by the **Italian Trade Commission**. For more information, call (612) 375-7622 or visit www.walkerart.org.

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TROPICAL FORMALITY

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ings and stained doors as well as good English furniture sitting on stone and rugs of straw. The late-eighteenth-century lacquered Chinese eight-panel screen was chosen for its dark strength, he adds—to offset the neutrality of the walls and reinforce the mahogany of the doors.

From the light-saturated living room, which faces the outspread ocean, one can retreat through double doors on the east into the dining room, whose walls are upholstered in hand-stenciled fabric, or, through double doors on the west, into the library. "The dense vegetation on the lanai filters all the light there, and my philosophy is, if a room is naturally dark, make it darker—work with it, not against it," says Snyder. Accordingly, the library walls are upholstered in moss suede, the woodwork green-glazed and the wool rug a gruel of oatmeal and moss.

The walls of all the rooms in this mellow-tempered apartment attest to Sam Michaels's eye for pictures. Of the George Condo in the library, the three David Smiths in the living room, the four Alex Katzes in the master sitting room and the Bill Jensen in the master bedroom, he reflects, "These were all very considered purchases. There are still a number of empty spaces on the walls, but I'm in no rush to fill them just to decorate them. As time goes by and I visit galleries, which I often do, I'll be adding to my small collection."

> "My philosophy is, if a room is naturally dark, make it darker—work with it, not against it," says Snyder.

Scott Snyder sums up the apartment as being "very tailored and totally appropriate for Sam," and the client is the first to agree. "I'm on an airplane all the time, whether for business or pleasure, and life is hectic if not turbulent," he says. "But when I get down here, it's a whole other thing: This is my unwinding place." □

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ooked at over fifty houses before enlisting Stern to build a new one. "To me, the majority of houses have rooms that are psychologically uncomfortable," says the husband, who was trained as a psychiatrist and has a keen sense of light and proportion. "Most architects can't design internal spaces that don't cause anxiety or depression."

Above all, they wanted a restful house. "Our big statement—what we told Bob we wanted," the husband explains, "was being able to eat, sleep and read *The New York Times* in every room."

Stern and partner Grant Marani, along with San Francisco interior designers Agnes Bourne and Geoffrey De Sousa, of De Sousa Hughes, granted that wish—even at the front door, where an alcove bench sits invitingly in a scallop-shingled entrance porch.

Although the house is formal in plan, the spaces are warm and intimate. The library, for example, is a clubby oak-lined room infused with a golden patina. Light emanates from an elliptical window that is strategically placed over the fireplace, which borrows light from the entrance and an adjoining courtyard.

The ellipse, in fact, is the Zelig of motifs in the residence, reappearing in many guises on transoms, windows, doorknobs, pavers—even an umbrella stand. It is a vehicle for one of the primary architectural surprises: oval and round windows, placed in a nook off the master bedroom and in the master bath, offering cameo views of the Presidio and the Palace of Fine Arts. Where the architects could snag a view, they did.

> They dreamed of a house that would relate to the water, "a house fitting for a retired professor who wants to look at the sea from every room."

A door off the kitchen leads to a hidden deck that hugs the side of the house like the galley of a ship. Secret tucked-away spaces are positioned throughout the residence: The wife's study has both a cozy built-in daybed and a private porch with a view to the bay. Nearby, a door opens to yet another private porch, this one sheltered by a shingled roof, providing an instant feeling of having been transported to Cape Cod or Maine.

Bourne and De Sousa decorated the house to reflect the couple's sense of "curiosity and adventure," says Bourne. To complement Stern's classical sensibility, they brought in idiosyncratic, whimsical pieces created by artists, such as a light fixture in the dressing room that James Misner made of braided hoses, an old kitchen strainer, bed coils and other found objects. They also brought blue and green marble to the kitchen and master bath, respectively, a counterpoint to the architect, who likes "all white, all the time," says the wife.

The couple are energetic collectors of nineteenth-century California landscapes and have also acquired an intriguing array of scientific instruments that "recapture an era when there was a fascination with studying the physical world," the husband says. Among them are several nineteenth-century globes from Prague and a Van de Graaff generator—for static electricity—transformed into a lamp. They also enjoy entertaining; the dining table and chairs sit on a platform that doubles as a stage for string quartets.

On weekends they gather up the newspaper, light a fire, crawl under blankets on the récamiers and read, deeply rested. "The staying power of comfort is in the details," the husband reflects. "When you live here, you see another beautiful thing every time you sit down. The details ground you and make each room an ongoing experience."

At twilight they often find themselves up top on the deck, leaning out over the rails. "You go out and smoke a cigar, or take a glass of cognac, and it's as if you were on a boat," says the husband. "The HMS *Stern*." □



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Audi ARTWALK NY CORUM SWISS TIMEPIECES

GLAMIS CASTLE

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World War I, the young Lady Elizabeth helped look after the soldiers. When she married the duke of York in 1923, her mother gave them a suite of rooms to use as a private apartment. Today those rooms are just as they were then. After he became king, they could no longer go as often, but she still has a special love for her childhood home in Scotland.

Glamis belongs to history, but it is also alive today. Concerts, fireworks and the Angus Ball light up long summer twilights, and the earl's annual Extravaganza, a vintage car rally, brings fellow enthusiasts. The family calls the garage his "toy cupboard."

Each generation has always added something to the castle, and their millennium gift was a re-creation of a bedcovering that the earl's great-grandmother had embroidered. It had been sent off for repairs just before World War I and was forgotten, but a cousin remembered seeing a photograph, so it could be copied. They also commissioned a screen from David Linley, and among many plantings are three Tower of Glamis apple trees, one to mark the birth of each son.

The trees are growing, and so are the boys. Another generation has added its identity to the castle that has been the family home for nearly six hundred and fifty years. The new rooms are right for this time and this place.

> "The castle must have hundreds of rooms. I've never counted them all," says Isobel Strathmore.

"It was easier for us," says Isobel Strathmore. "We could build on things my husband's parents had already done.

"My favorite view is from the long drive. You don't see the castle at first because the drive dips down, but as you get closer, that great strong presence is revealed, with the hills beyond. It could be intimidating, but instead it has that wonderful feeling of returning home." □

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huge, stainless-steel Chinese restaurant stove, with three large woks, that required not only an extra gas line to the house but a whole separate room. And thus was born our Chinese kitchen, a twenty-five-by-twelve shedlike structure in the back alleyway where the laundry once hung and I used to roller-skate.

This auxiliary kitchen accommodated the stove, a vertical roasting oven, refrigerators, shelves reeling with strange-looking mushrooms and spices and a round table that sat eight (his preferred number) with wood-framed chairs and black leather cushions. He found traditional lanterns in Chinatown and mixed them with modern ones from Copenhagen. No matter what he cooked—his delectable rack of lamb, key lime pie, feathery fettuccine made on his pasta machine, or omelettes for lunch—we ate in the Chinese kitchen. My mother called the "real" dining room "a vestigial remnant circa B.C., Before Chinese."

A nine-course Chinese meal was my father's tour de force. It took twenty-four hours of preparation under his total control. He checked his menu books (Sweet and Sour Cod, Chicken Hoi Sin, Tomato Flower Soup, Banjo Duck) and guest lists so no one would eat the same thing twice. He shopped for everything himself at the Farmer's Market or Chinatown, and he chopped and pounded with his cleavers on a huge round butcher block in what he liked to call the "conventional kitchen," a glass door away from his Chinese culinary quarters.

People who came to our house for dinner learned the rules very quickly. If you were late, God help you. Informality reigned. Even the king of Sweden had to take off his tie. He drew from his many worlds, so an evening might include Zubin Mehta, Roddy McDowall, the Peter O'Malleys and his bank teller. My father's Chinese kitchen was his private theater; he was the same entertainer at the stove as he was on stage. Audrey Hepburn said it was like watching a great ballet dancer. Rudolf Nureyev described him as "a balletic matador." Everyone got up to watch him cook (he never sat down until dessert), and once he'd carefully plated a dish and put it on the table, he'd bellow, like a drill sergeant, "Don't look at it! Eat it!" Would that I could still hear that command. □



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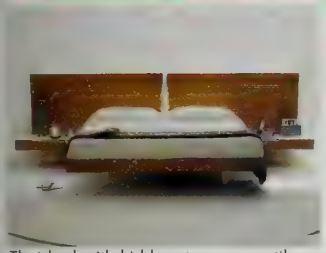
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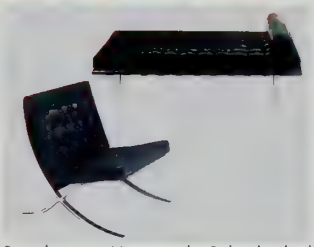
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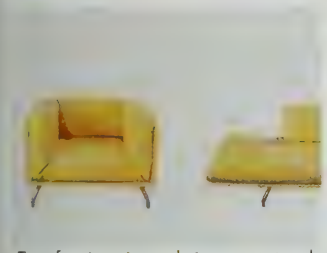
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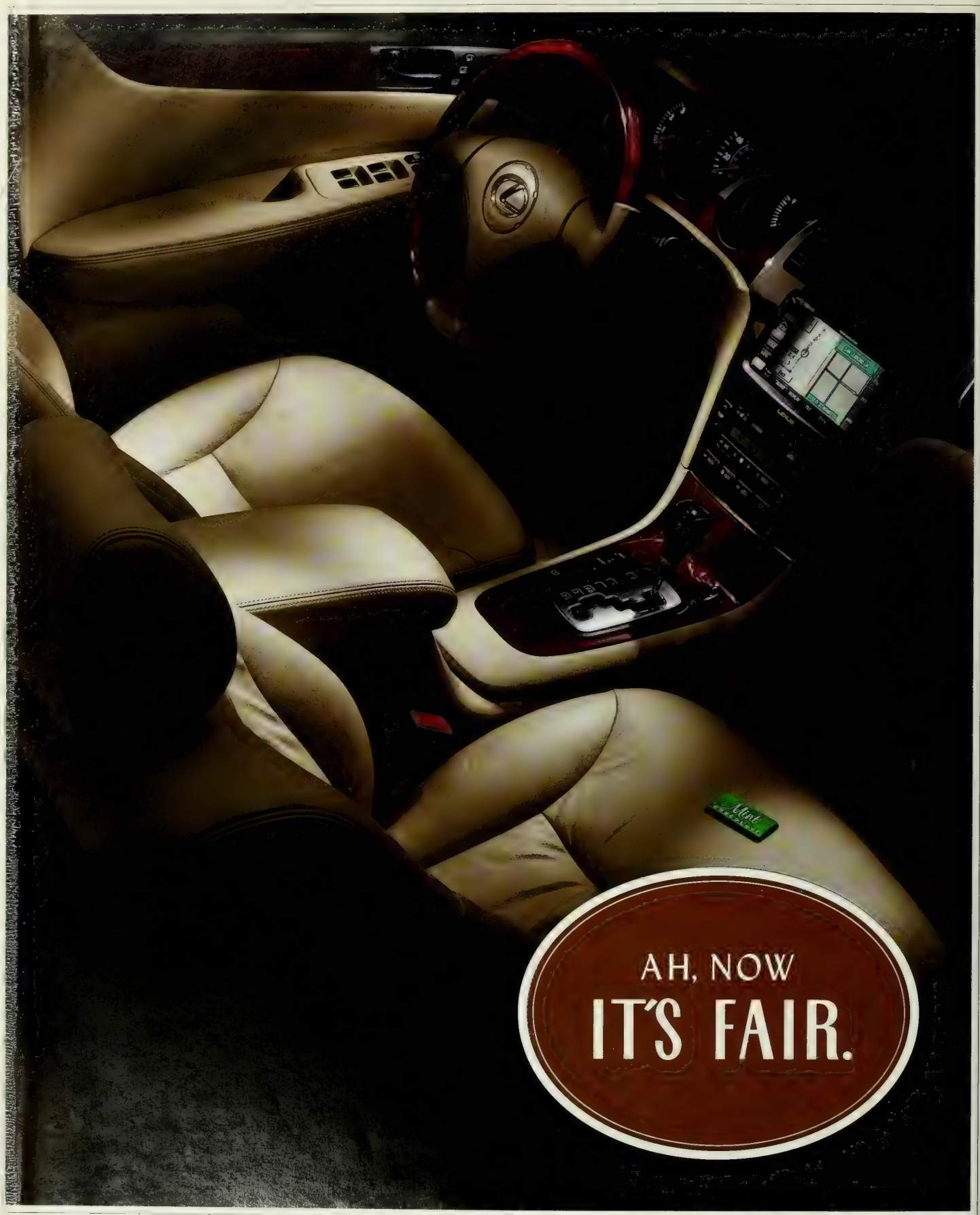
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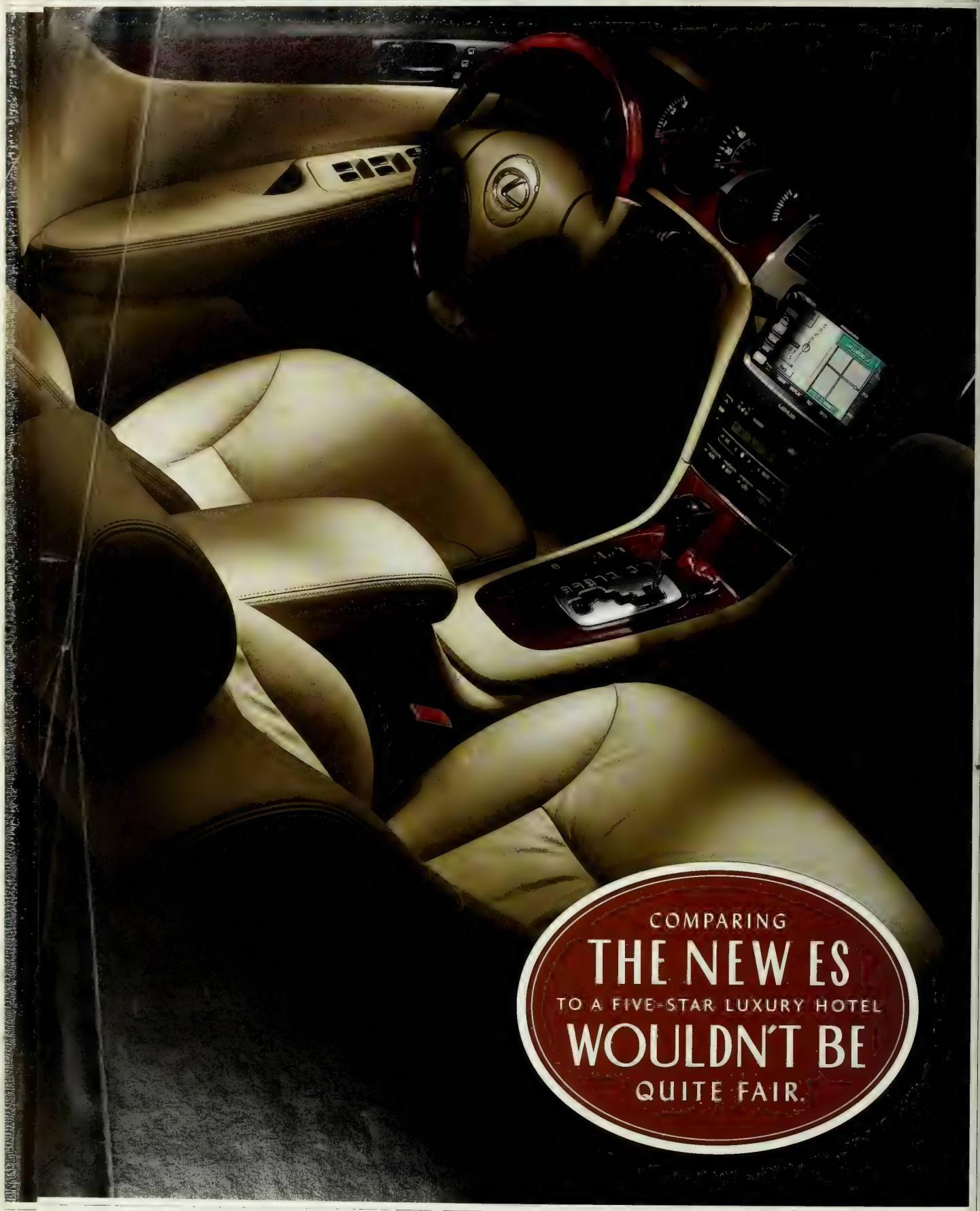
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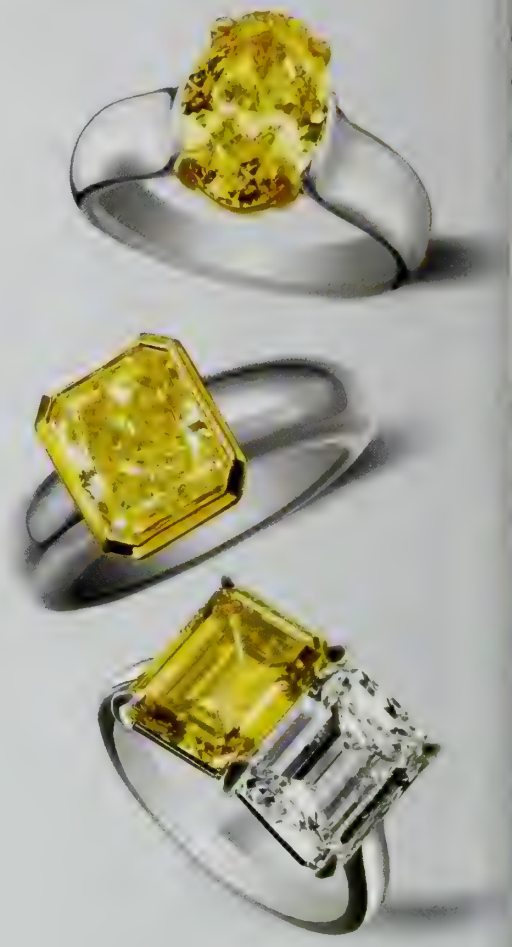
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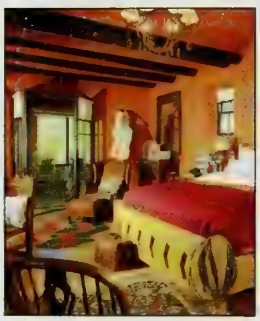
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COVER: The master bedroom at radio talk show host Don Imus's New Mexico working ranch for children with cancer. Photography by Mary E. Nichols. See page 110. ABOVE RIGHT: The library of Vice President and Mrs. Cheney's Washington, D.C., residence. Interior design by Frank Babb Randolph. Photography by Durston Saylor. See page 136.

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MARY E. NICHOLS

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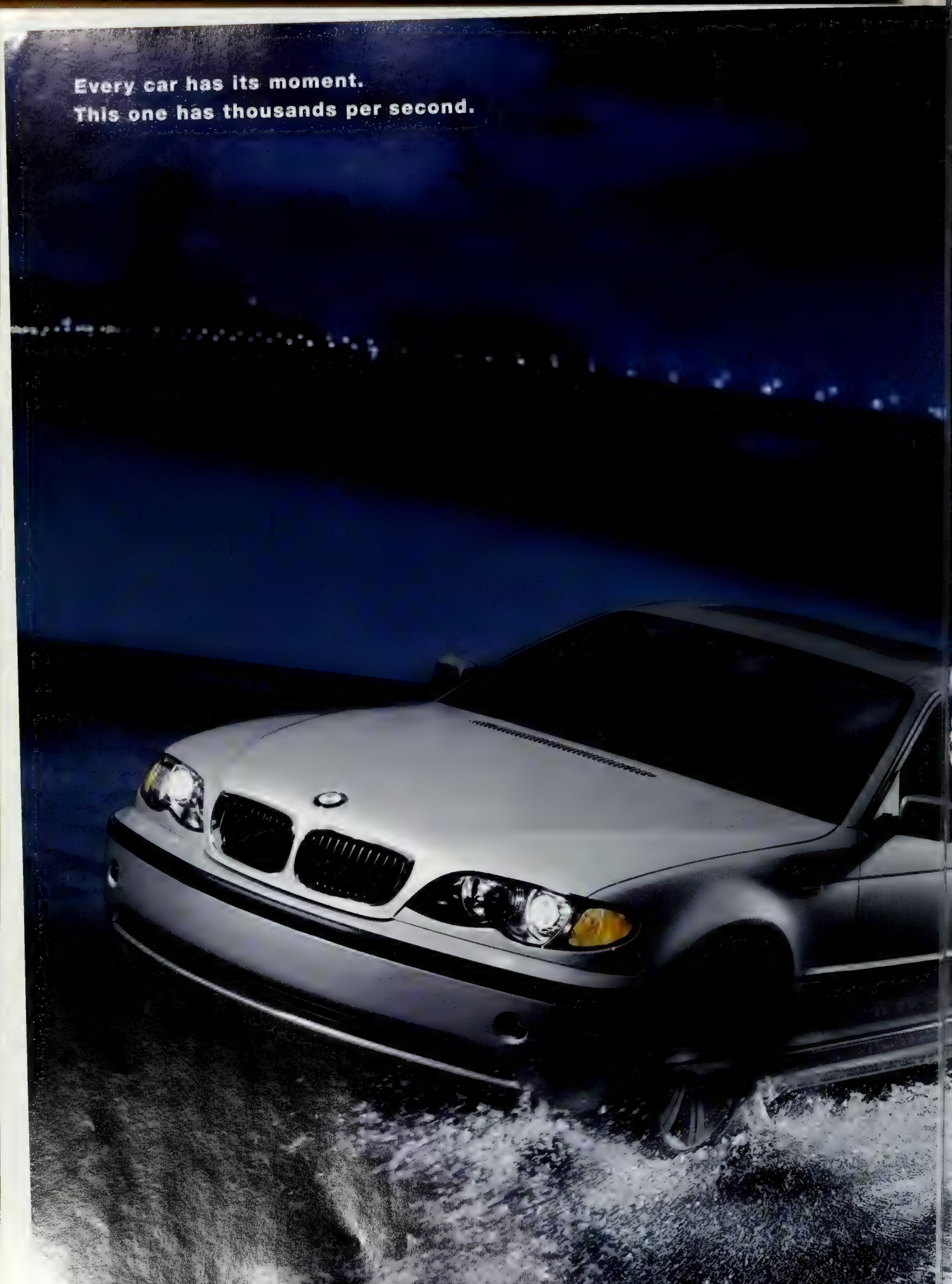
A loft area in a New York penthouse designed by the late Paul Rudolph. See page 160.

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Bombay Sapphire Martini
by Eva Zeisel

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A 1930s lithograph by Sonia Delaunay from the collection of designer Geoffrey Bradfield. See page 64.

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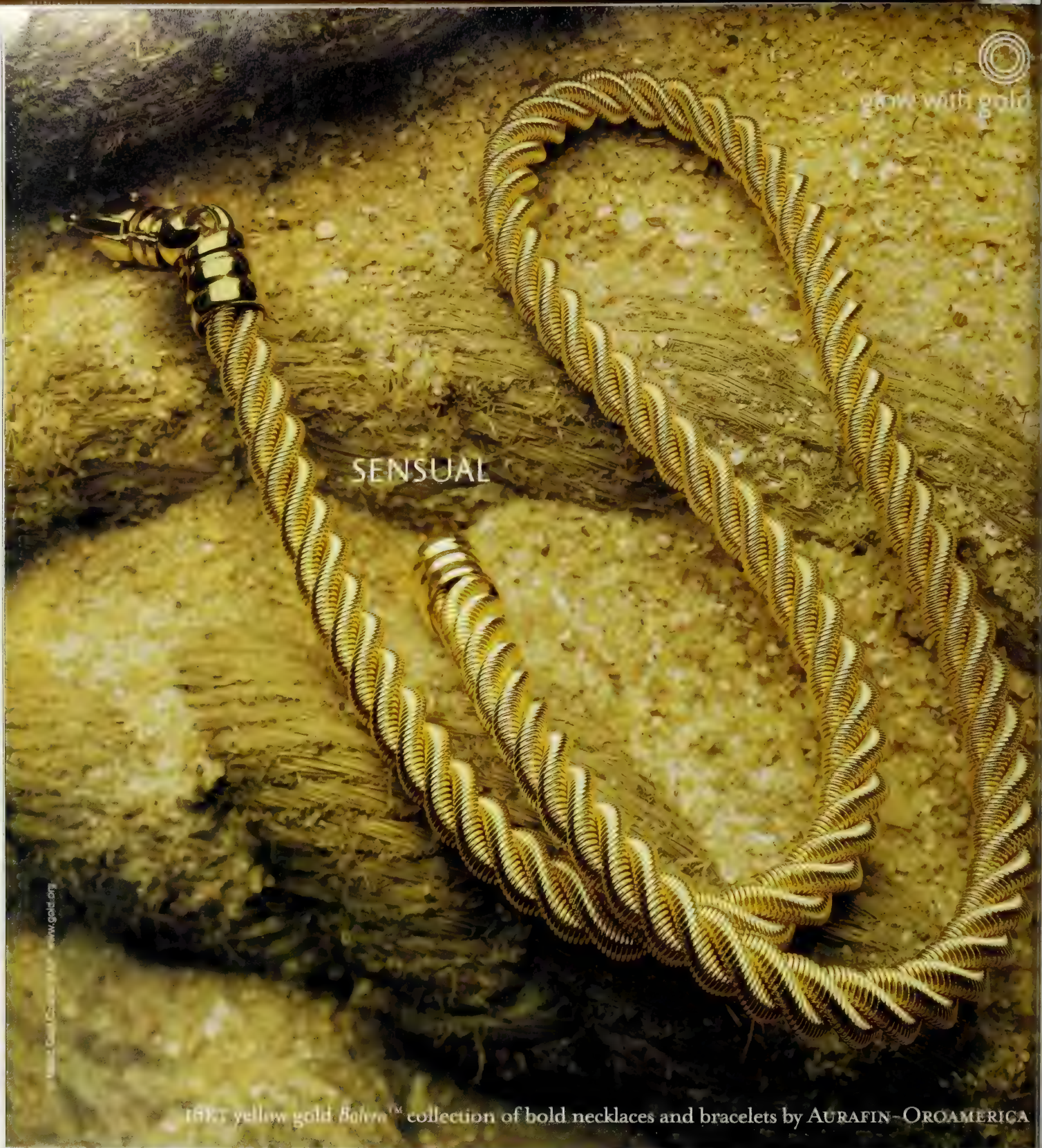
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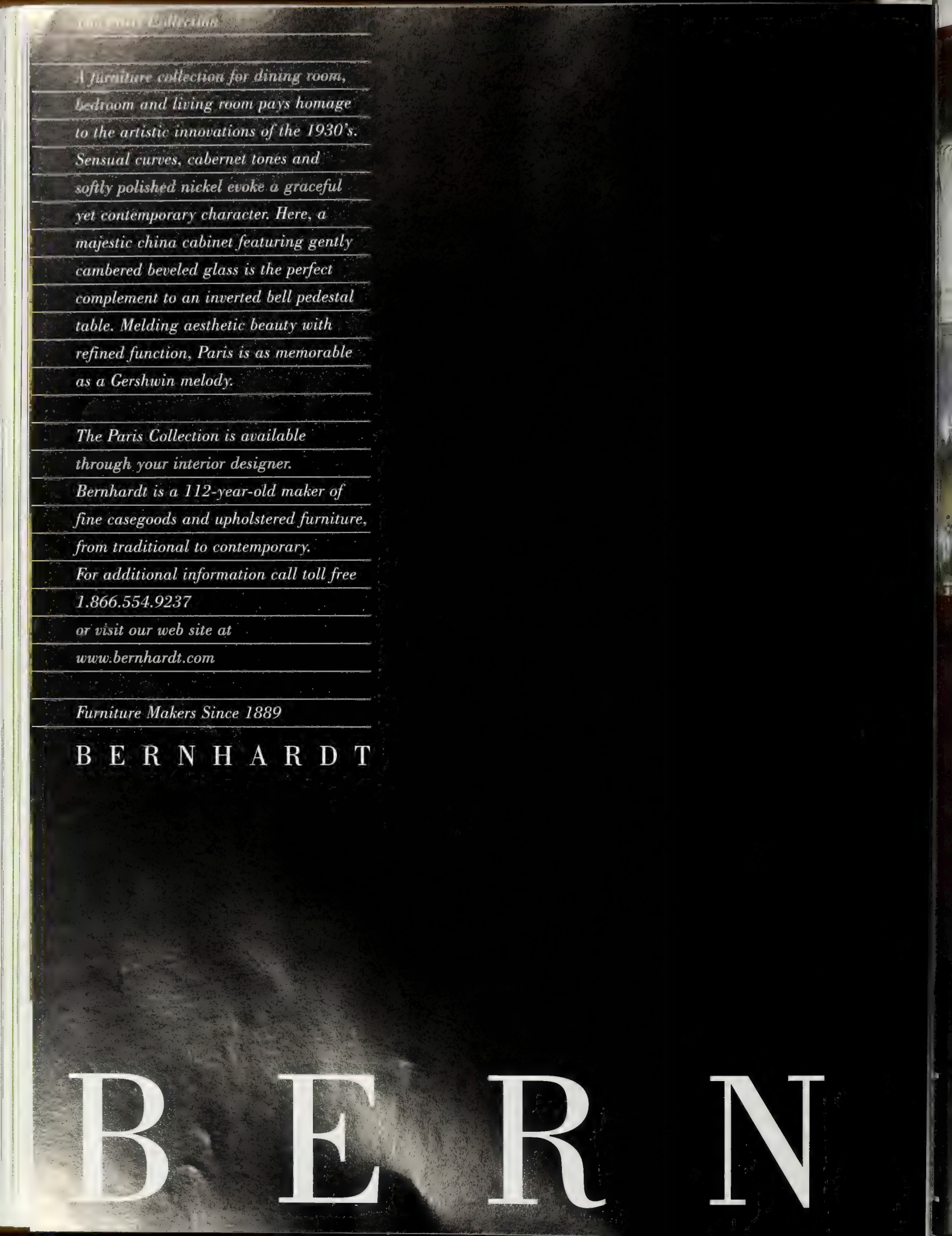
The Paris Collection

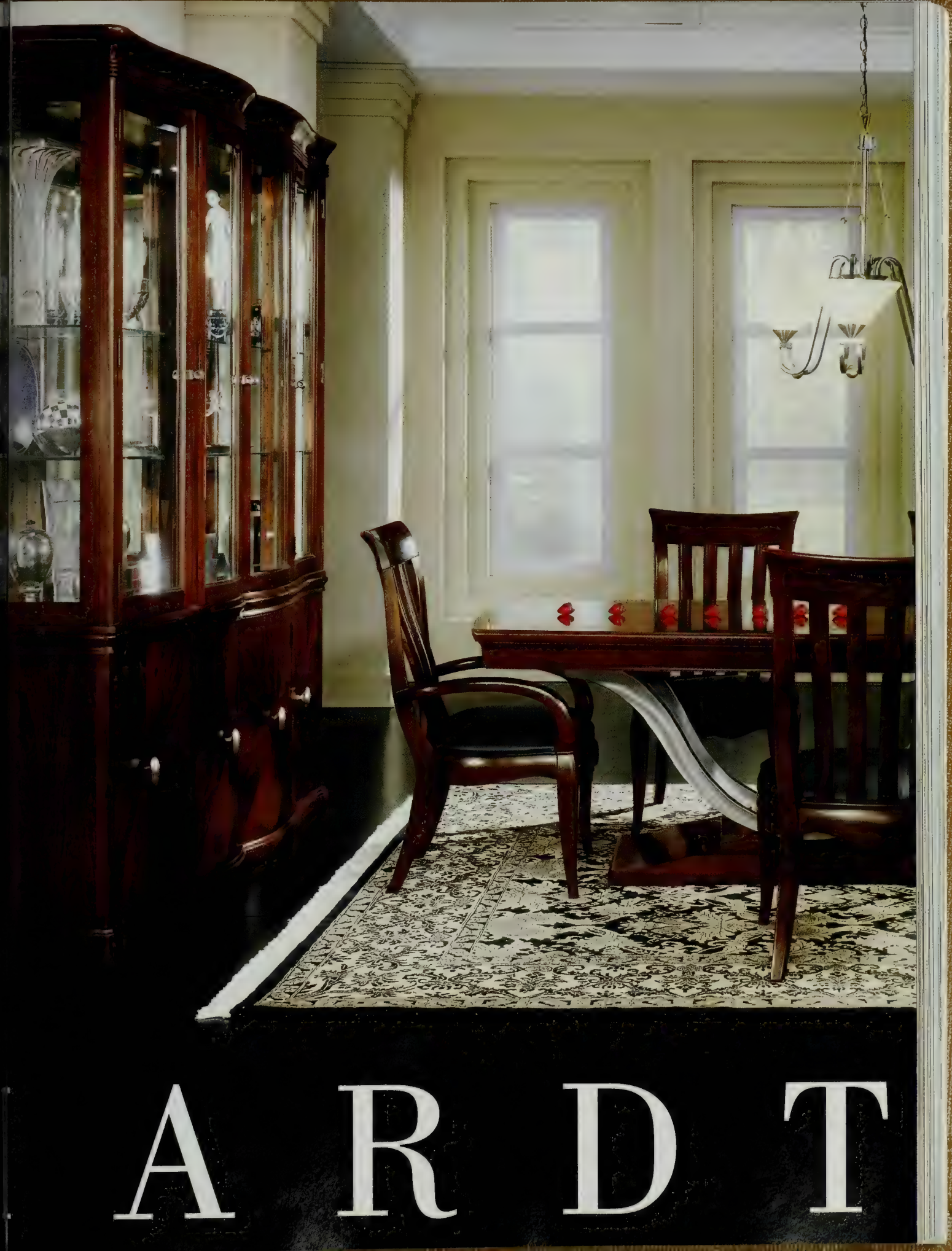
A furniture collection for dining room, bedroom and living room pays homage to the artistic innovations of the 1930's. Sensual curves, cabernet tones and softly polished nickel evoke a graceful yet contemporary character. Here, a majestic china cabinet featuring gently cambered beveled glass is the perfect complement to an inverted bell pedestal table. Melding aesthetic beauty with refined function, Paris is as memorable as a Gershwin melody.

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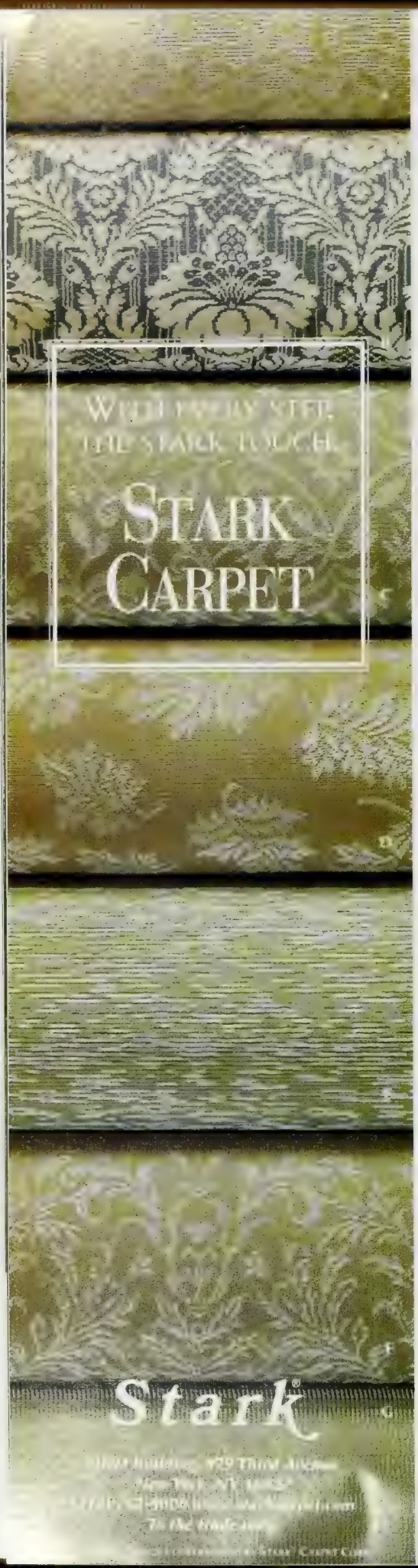
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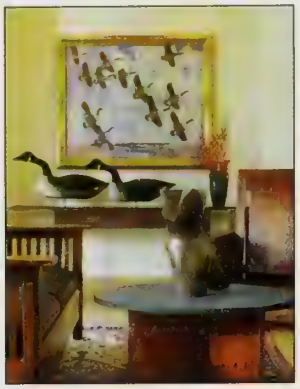


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Your feature "Prairie Style in Montecito" (October 2001) was beautiful. The residence is peaceful and simple—definitely a retreat. This type of house seems unexpected in a California beach town, and the setting complements the house's natural look. There's not much that *isn't* gorgeous about Santa Barbara, but an amazing view of the harbor can make a good thing even better.

—Michael Kelly
Los Angeles, California

LOVELY MEMORIES

I want to thank Anne Edwards for the delightful story she wrote about her Connecticut house, Blandings Way (Guest Speaker, October). Her reminiscence held pleasant memories for me. Child actress Connie Marshall, with whom I was a student at Gardner School in New York City, was a star in the movie *Mr. Blandings Builds His Dream House*. It was lovely to recall her.

Corinne Bryan
Waterbury Center, Vermont

A CITY DEVOTED TO DESIGN

I appreciated your coverage of the Milan Furniture Festival (Design Notebook) in the October issue. I have visited the city many times and think it is the perfect host for such an event.

Andrew R. Smith
Chicago, Illinois

WISH BOOK

I have been subscribing to your magazine since the early 1980s. It has truly been my escape and wish book. I don't think I have the space to save any more of them. Thank you for the privilege of traveling the world with you.

Shirley H. Burgin
Fort Washington, Maryland

A PROFESSIONAL'S PROFESSIONAL

If I never receive another issue of your magazine, columnist Nicholas von Hoffman's article on architect Charles Gwathmey (The Professionals, October) will have left me satisfied. Gwathmey's "uncompromising views" have met my ultimate expectation of architectural integrity and genius, both being rare commodities these days.

Burton Rubin
Alva, Florida

ALL OVER THE WORLD

Your October issue is my favorite of this year. I read it cover to cover in one sitting. It also is your most diverse—from a modern art collector ("The Collecting Impulse") to a folk art collector ("A Celebration of Folk Art") and from the Riviera ("Historic Design: La Fiorentina") to the Bahamas ("Becalmed in the Bahamas"). Keep up the good work.

Amy Davis
Seattle, Washington

NATIVE SON

The September 2001 issue was very interesting to our family, especially the house of Michael Abbott and Marc Thee. Marc was a classmate of my son's at Rollins College in Winter Park, Florida, where we lived for twenty years. We have followed his career, and he is certainly a distinguished designer.

Barbara Barker
El Segundo, California

A HOME LIKE NO OTHER

I would like to express just how much I was pleased by your lovely September issue. Your magazine is so incredibly stylish and classy. I was touched by the stunning Marc-Michaels mansion in Florida, which is a unique combination of luxury, comfort, elegance and easy living. Their residence is not just a marvelous showcase, it is a heartwarming and welcoming house—a true home.

Marco Pacini
Florence, Italy

A BEAR MOUNTAIN ARCHITECT

Thank you for "The Hudson Valley's Bear Mountain Project" (August 2001) and showing our work on the merry-go-round building. The photography was excellent. We were disappointed, however, that our contact information was not listed. Roger Bartels Architects can be reached at 203/838-5517.

Roger Bartels
South Norwalk, Connecticut

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Surprises! We have a number of them in this issue, and we hope you enjoy opening these pages as much as you enjoy opening presents in December. The first surprise is a feature we are introducing: "Presents with Provenance." It's a new way to shop for gifts or to collect for yourself. Through the years readers have asked us where they can buy the antique and unique pieces designers have shown in these pages, either in their own or in clients' residences. So we asked seventeen designers to let us present one treasure from their personal collections—something a reader can buy. Beginning on page 64, you will see pictures of the designers and the pieces they are willing to part with, along with detailed descriptions. If you see something you like, contact the designer directly through the information printed after each name. Every designer will give a percentage to a charity of their choice. (*Architectural Digest* receives no payment of any kind.) If our readers respond favorably, we will repeat the feature annually. It is said that it is better to give than to receive. With this feature, everybody gives and everybody receives. Happy Holidays from the entire staff at *Architectural Digest*.

***Paige Rense**, Editor-in-Chief*



KEN NAHOUM

SUSAN CHEEVER ("Hotels: Four Seasons Resort Nevis," page 176), a weekly columnist for *Newsday*, is an *Architectural Digest* contributing writer. She is the author of numerous books and memoirs, including *Note Found in a Bottle*, *Home Before Dark* and, most recently, *As Good As I Could Be*, which was published by Simon & Schuster in May.



KEN NAHOUM

MICHAEL FRANK ("Shades of the Midwest," page 152), an *Architectural Digest* contributing writer, is also a contributing writer to the *Los Angeles Times Book Review*. His short stories, essays and articles have appeared in *The New York Times*, *The Yale Review* and *Antaeus* and on National Public Radio. He divides his time between New York and Seaview, Washington.

LYNNE V. CHENEY ("Vice President and Mrs. Cheney," page 136), a senior fellow at the American Enterprise Institute in Washington, D.C., is the author or coauthor of five books, including *Kings of the Hill*, which she wrote with her husband, Vice President Richard B. Cheney. She is currently at work on two books, one on education, the other a children's book on patriotism.



THEO WESTENBERGER

MILDRED F. SCHMERTZ ("Historic Architecture: Paul Rudolph," page 160) is an *Architectural Digest* contributing writer. An architect and journalist, she is a former editor-in-chief of *Architectural Record* and a former commissioner of the New York City Landmarks Preservation Commission. Her articles have appeared in *Architecture*, *Architectural Record* and *The New Criterion*.



PETER FREED

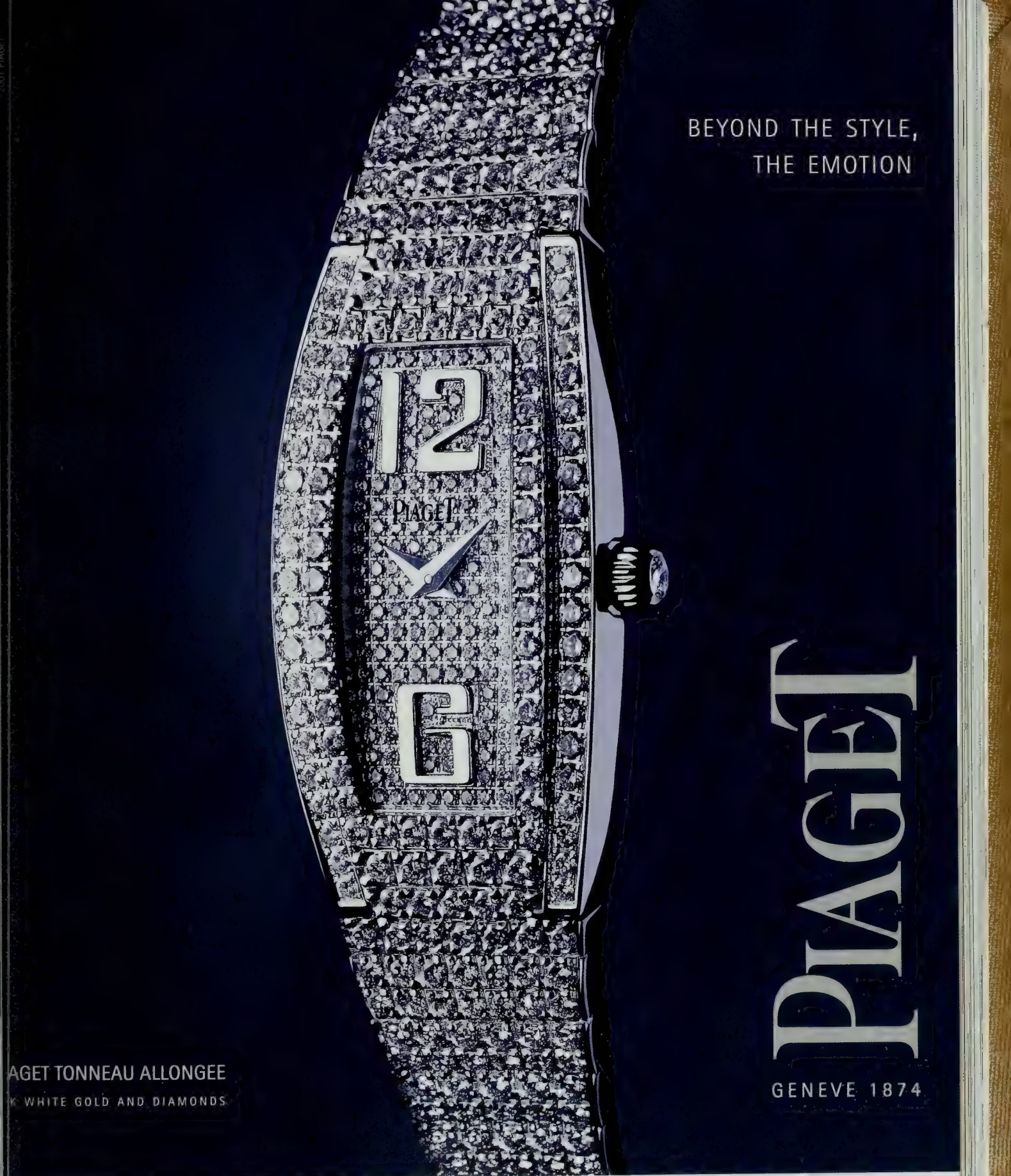


STEPHEN DRUCKER ("AD Shopping: The Magic of Miami," page 48) is an *Architectural Digest* contributing writer. A former editor-in-chief of *Martha Stewart Living* and a former editor of *The New York Times*' Home section, he writes frequently about style, travel and design for *Vogue*, *Travel & Leisure* and *The New York Times*.



COURTESY DOMINIQUE VORILLON

DOMINIQUE VORILLON ("Shades of the Midwest," page 152) is an *Architectural Digest* contributing photographer. His images have appeared in numerous publications, including the *Los Angeles Times Magazine* and *Garden Design*, as well as in *Color and Light: Luminous Atmospheres for Painted Rooms*, which was published by Clarkson Potter in 1999.



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Venetian Heritage



PHOTOGRAPHY: GIANCARLO TARDIN



Matthew White with a weaver, at Venice's Bevilacqua workshop

In keeping with the tradition of Italian design that has flourished in Venice for hundreds of years, the **Bevilacqua** family has elevated its weaving to the status of national treasure. Since the early 1800s the Bevilacquas have been hand-making fabrics—which are woven on large 18th-century looms—that have come to epitomize Italian luxury. Today there are two shops near the Piazza San Marco and one workshop (above), where Los Angeles–based designer **Matthew White** acquires much of his upholstery fabric.

"Shopping at Bevilacqua is like buying a piece of history," White says. The firm also supplies fabric to fashion houses, including Dolce & Gabbana, and some of its patterns date back 400 years. "It's a dying art," he adds, "so seeing the weavers at work is impressive. The looms have up to 800 bobbins of silk thread, and when one runs out, they have to climb into this spiderweb of thread to change it." Bevilacqua, 337B San Marco, 30100 Venice, 39-041-528-7581; 2520 Campo S. Maria del Giglio, San Marco, 30100 Venice, 39-041-241-0662.

Mixing Styles and Periods in Los Angeles



Left, a wood-and-tin horse by Tony Duquette at Dragonette

Clients ask me if it's okay to mix certain things," explains shop owner Patrick Dragonette, "and my credo is that good design will work with almost any period." His pristine Los Angeles space, **Dragonette Decorative Arts**, is a showcase for glamorous pieces by William Haines, Tommi Parzinger and Tony Duquette, among others. Most of Dragonette's inventory, which includes lighting, art and silver and glass objects, dates from 1920 to 1970. "However," he notes, "on occasion you might find a really interesting item from the 19th century." **Tim Corrigan**, one of the shop's loyal fans, recently purchased a pair of Haines walnut side tables with leather-wrapped trim and 1950s night tables.

"This shop is full of the things I love," Dragonette says. "And because my taste is constantly evolving, my appreciation for design changes. A couple of years ago you couldn't get me to look at Asian pieces, but now I find I'm drawn to them, so you could see one or two Asian items in the shop." Dragonette also offers reproduction lighting and furniture. Dragonette Decorative Arts, 750 N. La Cienega Blvd., Los Angeles, CA 90069; 310/855-9091.

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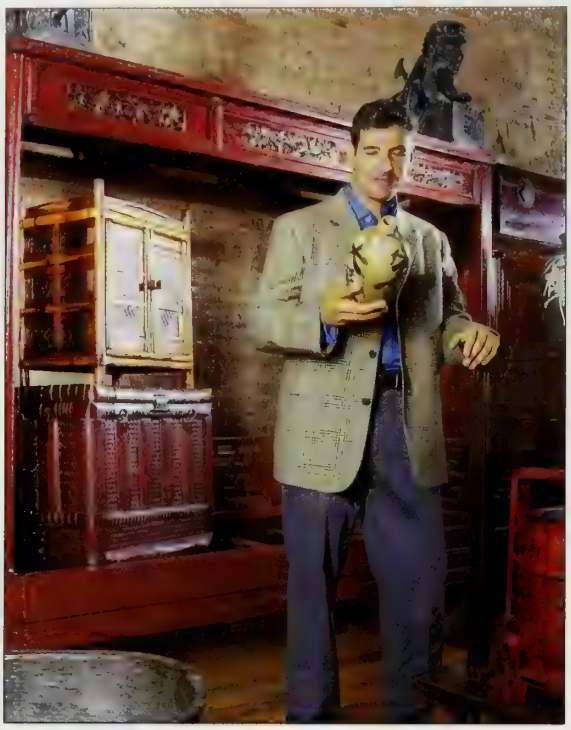
Oushak, 14'8" x 11'3" (447 x 343cm), Turkey, circa 1890

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PHOTOGRAPH BY PAUL JOHAM

A New Asian Perspective

"I always considered myself a Francophile," says Asian-furniture dealer Paul Orenstein. "That is, until I went to China. I felt an immediate affinity for the wonderful forms and exotic woods." Orenstein, who began his career selling European antiques, has just brought his business, **Hampton Briggs**, to downtown Manhattan.

"His furniture is simple and classic, and it's beautifully restored," says **Geoffrey A. Blatt** (left, at the new SoHo space). "He knows what his clientele can use." Hampton Briggs carries woven-bamboo items, accessories and furniture, including a range of lacquered pieces. Hampton Briggs, 74 Grand St., New York, NY 10013; 212/274-9767.



A 19th-century hand-painted and lacquered Tibetan cabinet, above, at Hampton Briggs

Giorgio Armani's Foray into Furnishings



PHOTOGRAPHY COURTESY ARMANI CASA

At Armani Casa, in Los Angeles and New York, a ceramic tea set, above

An upholstered bed frame, below, and a modular screen, right

Much like the first Armani suit, which years ago turned the fashion world on its ear, **Giorgio Armani**'s debut collection of furnishings is "basic, but with an entirely new concept," says the designer. "I asked myself, What can I do that is modern yet contains references to the past? I found the answer in my own philosophy on fashion."

The new **Armani Casa** showrooms, which were designed by **Mark Janson**, of Janson Goldstein, are located in New York and Los Angeles. Oak- and iroko-finished furniture is complemented by polished-concrete floors and backlit shelving, with bursts of lapis- and anthracite-colored upholstery throughout. "What's interesting is the way in which Mr. Armani has adapted his signature style," Janson says. "Everything puts forth a very clear point of view." For Armani Casa locations in New York and Los Angeles, call 212/366-9720.

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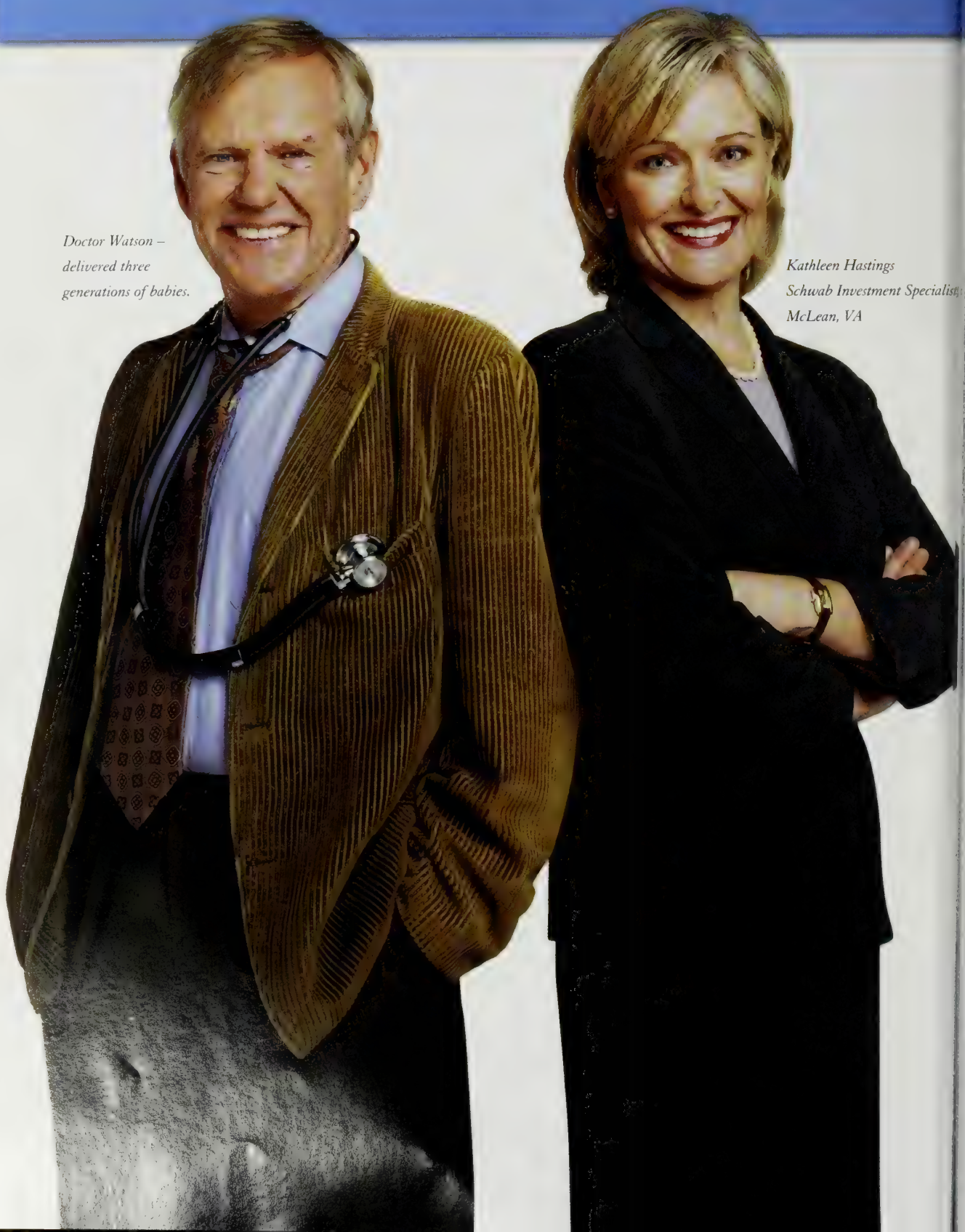
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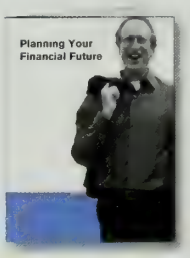
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McGuire's Sophisticated Look

"We wanted a departure from standard wood furniture," **Orlando Diaz-Azcuy** says of the second collection he has designed for San Francisco–based **McGuire**, which is represented by more than 20 showrooms across the United States. Diaz-Azcuy (right, with the Umbria chair) used rattan and upholstery for the Salon and Scala chairs, and he gave the Aria table, which is available in a natural or dark walnut finish, a "practical" pedestal base. "A trip I took to China influenced many of the designs," Diaz-Azcuy says, "but the real inspiration comes from an understanding of people's needs." There are 22 pieces in the line. McGuire, 151 Vermont St., San Francisco, CA 94103; 415/986-0812.





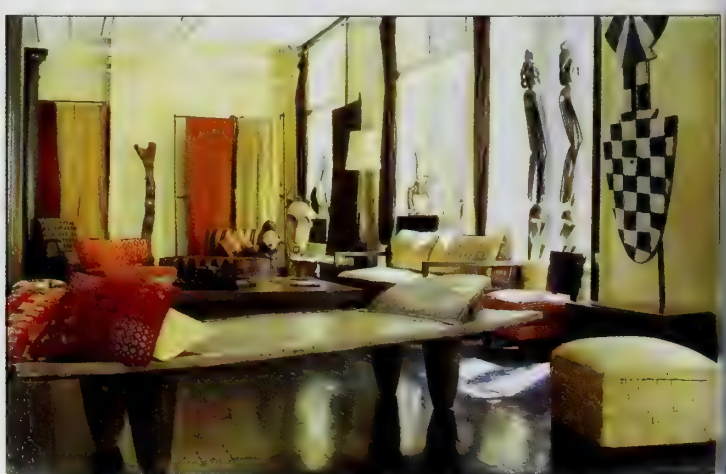
PHOTOGRAPHY COURTESY MCGUIRE

Right, the Aria table by Orlando Diaz-Azcuy for McGuire



African Aesthetic in New York

"What first caught my eye was her tribal-inspired fabrics," **Michael R. Davis** says of Aline Matsika's new Manhattan shop, **Mosaic** (below). "They're different from what I've seen elsewhere. There's a Parisian sensibility about them, which makes them stylish and accessible." Matsika (left, at her shop), who also counts **Alan Wanzenberg** among her clients, has stocked her light-filled downtown space with African-style furniture, tribal art and a wide range of colorful textiles. Mosaic, 122 Hudson St., New York, NY 10013; 646/613-8570.



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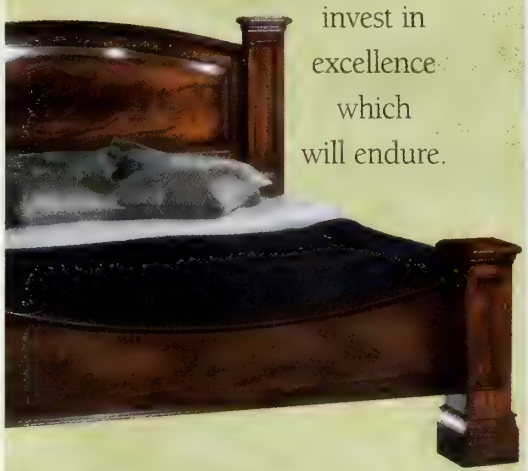


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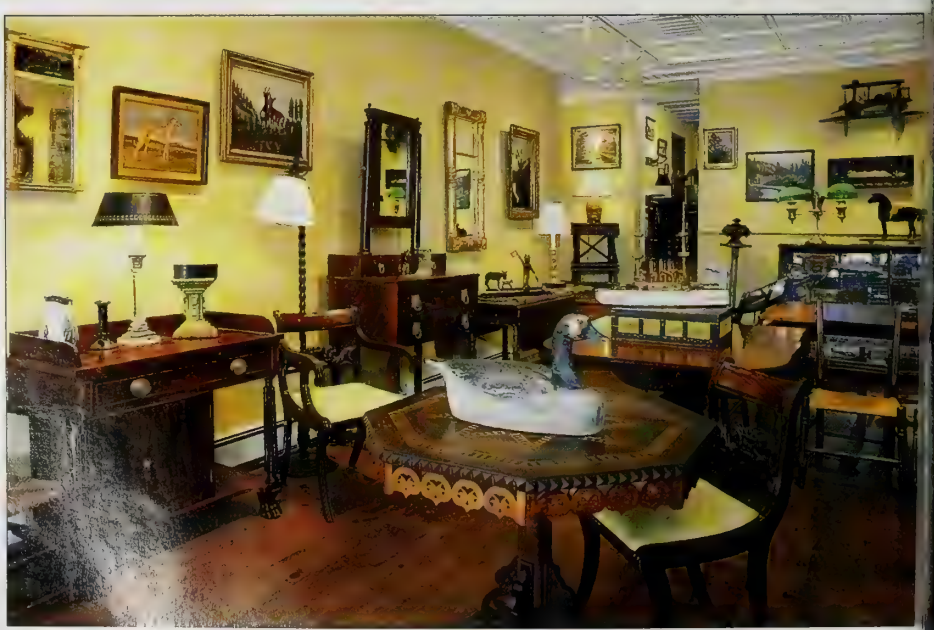


PHOTOGRAPHY ALEC MARSHALL

A Whimsical Hudson Valley Source

Shop owners Kenneth Polinskie and Donald McKinney have long been devoted to American furniture. "We truly love pieces that have a sculptural quality and a life of their own," says McKinney. "And while early American design has a simplicity and a directness about it, it can also be whimsical." Their Hudson, New York, space, **Kendon Antiques** (right and below), carries 18th- and 19th-century formal and painted furniture, folk art and paintings from the Hudson River School. **Joan Krevlin**, of BKS/K Architects, enjoys the sheer charm of the shop, which can easily be seen in its large collection of vintage American toys. An example is a ca. 1915 Gibbs Manufacturing Company circus wagon (above), made of lithographed paper on wood. Kendon Antiques, 508 Warren St., Hudson, NY 12534; 518/822-8627. □





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THE MAGIC OF MIAMI

MAKING THE ROUNDS WITH TODD DAVIS AND ROBERT S. BROWN

Text by Stephen Drucker/Photography by Alec Marshall



WHEN YOU CAN SAY you have spent New Year's Eve with Madonna and Donatella at Casa Casaurina, as Todd Davis and Robert S. Brown have, then you can say you have done Miami. But first, go shopping.

For the past decade Florida has been romancing the partners of Brown·Davis Interiors, long associated with Georgetown and clients like the Clintons. Social visits south led to design projects on Star Island and La Gorce Island and to recent plans for a skyscraper penthouse at Acqualina on Sunny Isles Beach, its six-foot aquarium transcending the usual Georgetown thinking about interior decoration. This fall Davis and Brown finally surrendered, leaving Washington for a new life three houses off the Atlantic in Palm Beach, where, Davis explains, "life is oriented outdoors. The colors are brighter, and there's a great sense of design freedom. It's a little . . . sexier."

Along the way there has been shopping, lots of it, to that unique Miami rhythm. "In New York we hire a driver to take us from dealer to dealer all day long," says Davis. "In Miami we get a convertible. We dress casually. There are sidewalk cafés to visit between shops. It's so easy."

Although this could be a long-distance romp over the Internet, Brown and Davis strongly suggest doing it the following way: Start the day with a few laps in the hotel pool and a breakfast of fruit and yogurt by Biscayne Bay.

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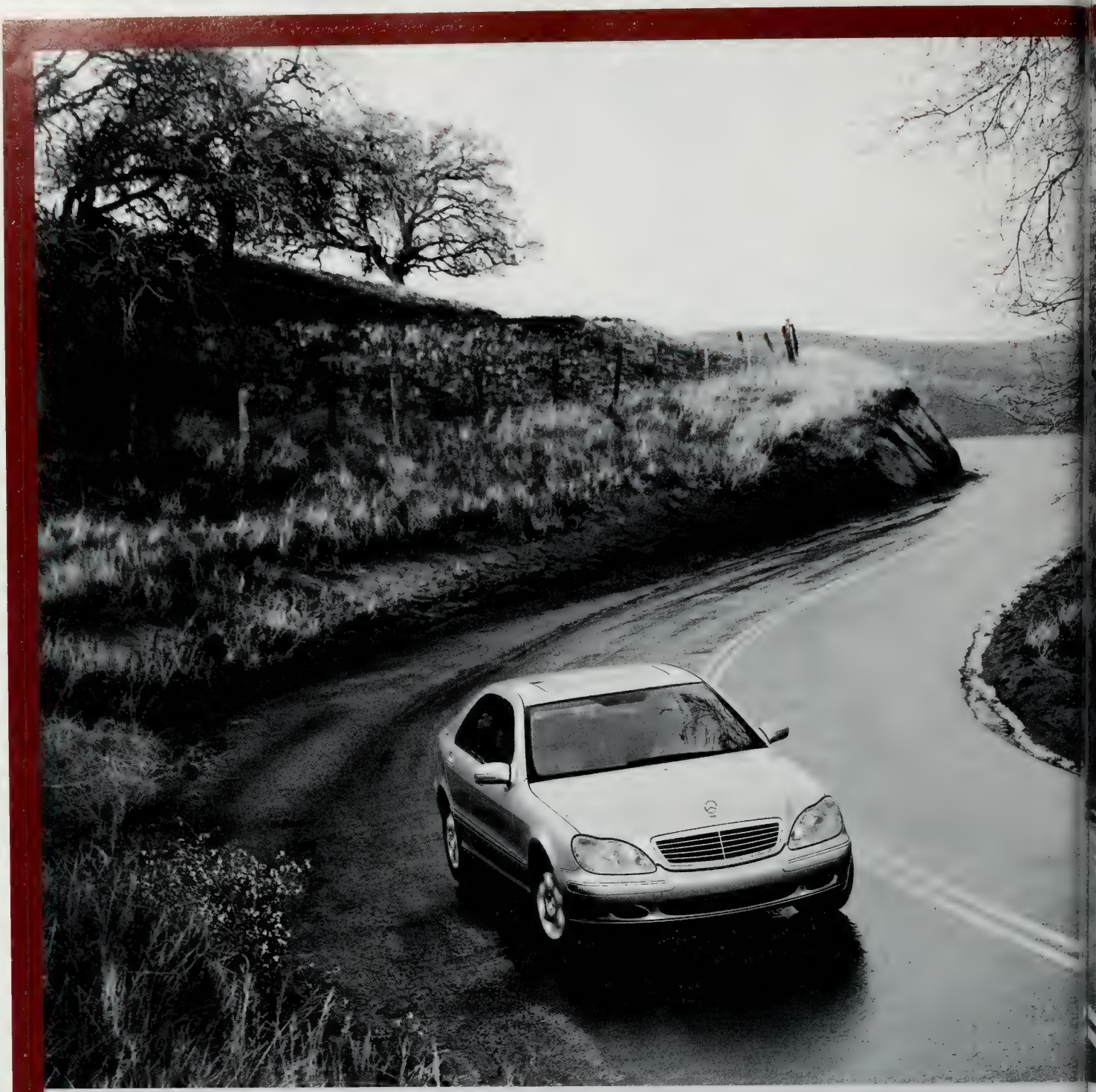




TOP: "Miami is a very international city," says designer Robert S. Brown. LEFT: Brown, center, and partner Todd Davis with Evelyn S. Poole's manager, Anne Louise Driver.

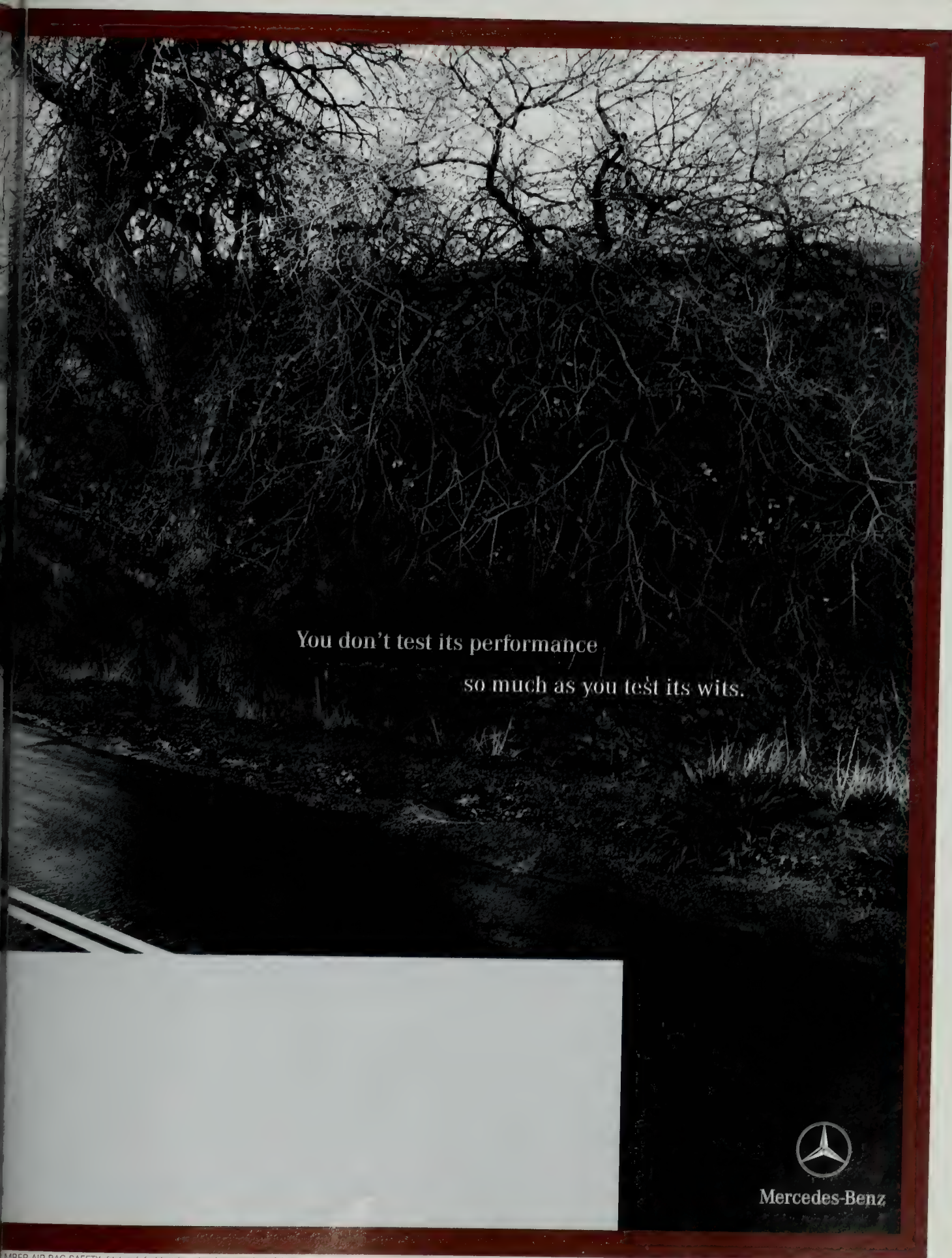
ABOVE: Brown refers to Poole and her shop, which specializes in Continental furnishings and objects from the 18th and 19th centuries, as "an institution in Miami."


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THE MAGIC OF MIAMI

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At 9:00 A.M. take the short drive, top down, to Miami's Design District. Begin at the gallery of Evelyn S. Poole, who specializes in "focal point pieces." With its spectacular chandeliers, commodes and tapestries, this is their sort of place. "We tend to go for things that have strength," says Davis. "When you combine bold things, they can be very calming—if they're perfectly balanced."

Initially Poole's focus was Empire and Neoclassical pieces, but now she carries objects from many centuries, as long as they are large and powerful. The showroom is no less dramatic than the objects, with many pieces grouped by theme—Louis XVI, Art Déco, English, Asian—for "a museum look," Poole says. "There's a lot of space around every object," Davis points out. "In a small shop a client can become overwhelmed and ask to leave. Here you can really envision the object in your own home."

There is neither ormolu nor malachite at Forecast, where Jonathan Day offers architect-designed and contemporary studio furniture—pieces handmade-to-order one at a time. Brown says you cannot help but get "good vibes" from Day. Davis elaborates: "What is often most attractive to us about a shop is the discerning eye of the owner. We form a bond; something resonates. We really appreciate what they've created."

For the moment, the designers are focused on the outdoor benches of Douglas Thayer, one of twelve studio designers featured at the store. The benches can be ordered in many variations. "I see them unfinished, with unfilled grain," says Brown. "In a hall or by a koi pond in a garden." Or, adds Davis, "Twelve feet long at a big rough stone table in a big white garden tent in the Hamptons." The benches are the essence of Day's philosophy: "A lot of studio furniture designers try to demonstrate all of their amazing skills, while using every possible material, all in one single piece. I prefer when designers use restraint. I like spare, very linear furniture. Furniture that has a strong architectural sense, that isn't trying to dazzle."

A few steps away, Fantini Mosaici, founded in Milan in 1900, practices four tradi-

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ABOVE LEFT: Forecast has architect-designed and contemporary studio furniture. ABOVE: Owner Jonathan Day with the designers, who admire an Eliel Saarinen dining chair.

Brown finds "a sense of continuity" in the inventory, "but Day always brings in something new." LEFT: Three wood-and-concrete outdoor benches by Douglas Thayer.


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THE MAGIC OF MIAMI



Among the exotic artifacts offered at Ethnic Design are vividly colored Zulu wedding hats. Co-owner Alain Dzialowski discusses their significance with Brown and Davis.

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tional masonry crafts: mosaic tile, terrazzo, marble surfacing and cobblestone, which is really the much more whimsical art of pebblework. If these crafts are enjoying a revival right now, it is a credit to Gianni Versace, whose Casa Casaurina, in South Beach, was much more influential than anybody realized until after his death. Fantini craftsmen worked for Versace on his magnificent house and swimming pool and continue to work on Versace boutiques around the world.

Fantini opened its first showroom in America two years ago, choosing Miami not only for its tradition of terrazzo work but for its enormous creative energy in the design of outdoor living areas and swimming pools, according to vice president Giancarlo Lasio.

The fourth generation of the family company still uses the same smooth river stones from the Ticino, in northern Italy, that have been used in its pebblework for a century. And fabrication is still done in Italy by what Lasio calls "pockets of artisans who have been doing this work for thirty or forty years." Yet technology has changed what's possible. Traditional cement-based terrazzo, a craft undergoing a major revival, requires two inches of depth to the floor slab; new epoxy-based terrazzo requires only one centimeter of depth. It also has the advantage of being much faster to apply.

> "What is often most attractive to us about a shop is the discerning eye of the owner."

"People have to understand, though, that they must be a little patient," Lasio says. "Everything we do is custom-made. This work can't be done by machine. It must be done by hand." The tolerance in mosaic work, for example, is only one centimeter, and that margin of error must travel thousands of miles from fabrication to installa-

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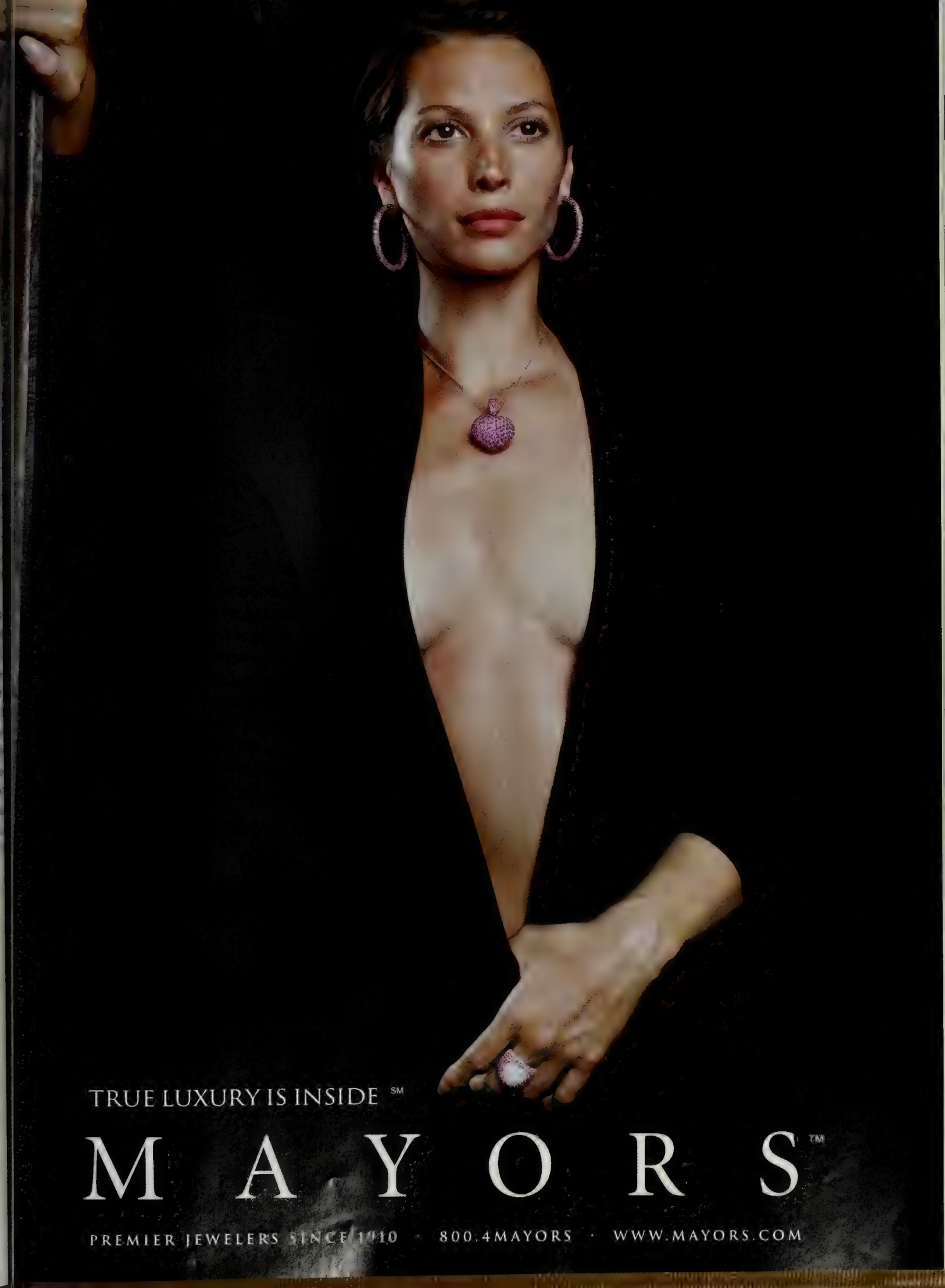
2 **Forecast**
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"Fantini Mosaici provides Old World craftsmanship," Davis says of the mosaic work created by the studio.

LEFT: Mosaic samples. BELOW: On the showroom floor, Davis and Brown select colors for a new pool design.



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tion over the course of several months. "Fabrication and installation must both be of the highest quality," Lasio says.

But it is nice to know that the grotto on Capri or the little piece of Tivoli you desire to re-create can be accommodated on any scale, at the bottom of a swimming pool or even on a tabletop. "I don't know where else you would go in this country to get what they do at the quality level at which they do it," says Davis.

With its horseshoe tiers, which fill up 50,000 square feet, Leah's Gallery looks like Teatro alla Scala, and it may well be the *Aida* of Miami shopping. Brown sums it up as "four floors for the treasure hunter. If it speaks to Leah, it's here." When Leah Kleman speaks back, she is smoky-voiced and very mysterious, with Warhol tales in her past. "I was born in Africa and grew up in France—that's the gig!" she says. "I don't like the obvious. I'm a little bit of a rock and roller. And I sell to people who have a style all their own." People who might want stained-glass windows from a church, or a voluptuous sofa, or a stuffed elephant, or an entire bar imported from England. Other high-voltage objects, which date anywhere from the eighteenth century to the 1970s, are often rented for movie sets and fashion shoots and are popular with the likes of Sylvester Stallone and Michael Jackson.

Ethnic Design, another carefully edited gallery with a strong point of view, sees artifacts from around the

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Fantini craftsmen worked for Versace on his magnificent house.



RIGHT: "The pieces at Leah's Gallery are always unique and always surprising," according to Brown. Terra-cotta planters rest in front of stained-glass church window



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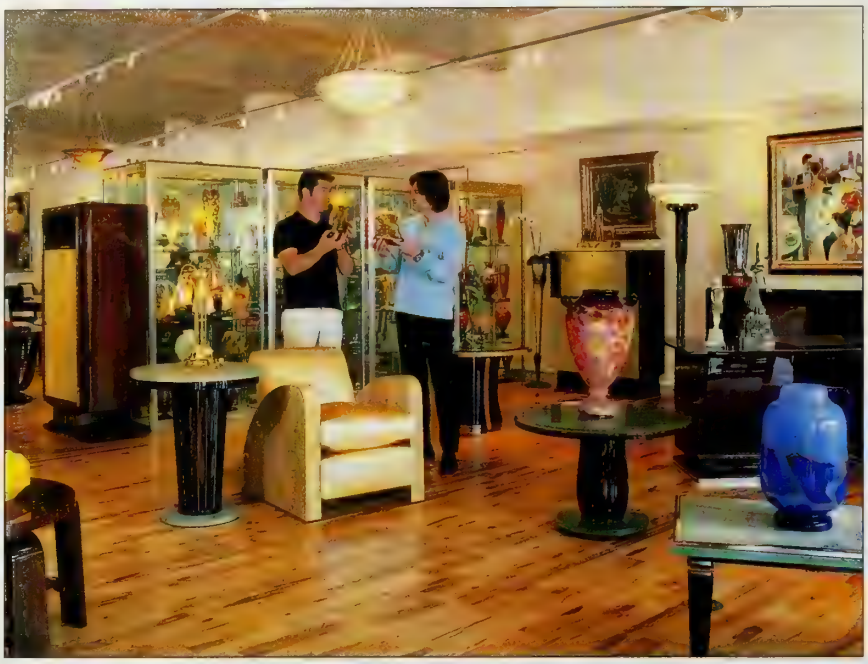
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THE MAGIC OF MIAMI



"Colors are brighter here, and there's a great sense of design freedom. It's a little . . . sexier."



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world as the art objects they really are. "We've all seen the stuff made for export," says Davis. "This is the real thing. This is what we've never seen before." It represents the "very high end of ethnographic art," says Astrid Rotemberg, who manages the gallery for owners Alain Dzialowski and Claudio Franco, who live abroad.

For example, as a wedding ring symbolizes a binding union in our culture, a hat woven with a bride's hair by her groom binds a couple in Zulu culture. At Ethnic Design, the hats, each touchingly different, are mounted on stands, which Brown easily envisions on a tall tubular steel pedestal, lighted from above, in a living room. What might he do with the gallery's six-foot-long Indonesian tree trunks, seed pods, swords, iron utensils and architectural elements from India? "Everything here," says Todd Davis, "whether it's furniture or art, is art."

Feel free to take your pet cheetah along in the Bugatti to Valerio Antiques, in Coral Gables. Here in Miami, the land of Streamline Mermaid Moderne, Roberto Bertran and Antonio Amado have created a temple of high Art Déco dedicated to furniture, glass and bronzes by the French masters, including Ruhlmann, Leleu, Gallé, Daum and Chiparus. There are no round blue mirrors to be found, but rather, elegant pieces made with shagreen and ivory, goatskin and macassar and palisander, French-polished like glass. "In this country we have beautiful Art Déco buildings," says Bertran. "In furniture, you simply can't compare anything Art Déco to the French."

"Very powerful and very chic," says Robert Brown, who likes to wander among the showcases filled with the luscious colors of *pâte de verre* and other art-glass vases. "Oh, those cases are almost overwhelming," he says. "I'd like one vase, just one, and I wouldn't set it up in a perfect French modernist room. I'd like to see it in a Palm Beach–style room. Maybe with wicker."

No doubt he knows just the room in a certain new house for two very talented designers from Washington, newly ensconced near the ocean in Palm Beach. □



ABOVE LEFT: At Valerio Antiques, the designers stand amid French Art Déco furnishings. ABOVE: The Coral Gables shop, Davis says, is "a treat for anyone interested in Art Déco."

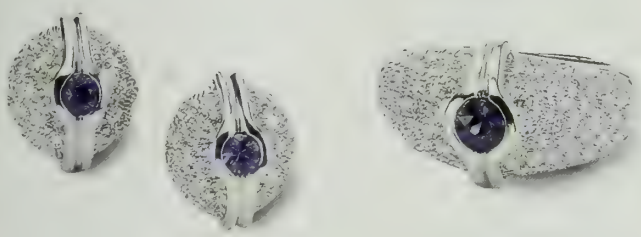
LEFT: Charles Schneider's Le Verre Français vases, circa 1922–25. "Valerio is great for the collector of a particular style or for someone searching for a beautiful piece," says Davis.

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INTERIOR DESIGNERS ARE, WITHOUT A DOUBT, the world's best shoppers. They know exactly where to go—be it New York or New Zealand—for that one Aubusson with the right dimensions, that perfect commode. *Architectural Digest* has come together with seventeen designers who have amassed remarkable collections of pieces they simply could not pass up. As part of a special holiday gift guide, they are offering readers one-of-a-kind items from their private furnishings. Designers can be contacted at the numbers listed, and a portion of the proceeds will go to a charity of their choice. From a formal Gustavian bench to a pair of whimsical Chinese candlesticks, each piece is as distinctive as the eye that found it.



CHRISTOPHER DOW

Craig Wright



JERRY WRIGHT

During one of his many trips to Italy, Craig Wright (310/657-7655) discovered a detailed wood model of a façade designed by Michelangelo to complete the church of San Lorenzo, the great Medici shrine begun by Filippo Brunelleschi in Florence. Because of delays, Michelangelo's commission was canceled by the pope in 1520. "This piece is a wonderful reproduction of the original, which is still on show at the Casa Buonarroti museum," Wright says. It was constructed not long ago by the renowned contemporary woodworking company Bartolozzi e Maioli. "The firm was comissioned by the British Museum in an effort to preserve the designs of Michelangelo that were never realized," Wright explains. 20" x 26½"; $40,000.

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PRESENTS WITH PROVENANCE

Geoffrey Bradfield



KIM SARGENT

Ukrainian-born artist Sonia Delaunay (1885–1979) worked in France for most of her career and was known as not only a painter but a printmaker and designer as well. Geoffrey Bradfield (212/758-1773), who has long been an admirer of Delaunay's work, came across a lithograph of hers one day. "It was done in the 1930s to 1940s, which is a period I love," Bradfield says. "Delaunay had a childlike approach to art. She and her husband, Robert, also a painter, were very famous in their day." Delaunay's early work was figurative, and her *Orphic* paintings strongly affected textile and theatrical design. "I love her sense of color," Bradfield adds. "She used a lot of primary colors, and there's a playfulness about her work that I find very appealing." 31" x 28"; $5,000.



continued on page 68

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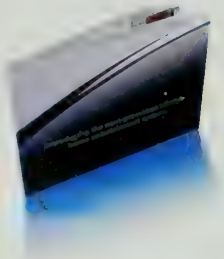
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PRESENTS WITH PROVENANCE

Sills Huniford



AMY ARBUS

New York designers Stephen Sills and James Huniford (212/988-1636) were drawn to the structural details presented by their painted Gustavian wood bench. "We liked its overscale length and architectural outlines," explains Sills, left. "It's very modern." Another point of interest is "the beautiful patina of the old paint, which we would never think of changing," he says. The designers purchased the bench while on a buying trip to Europe and have restored it only slightly "so as not to disrupt its uniqueness," Huniford says. "We refurbish things until we're comfortable with them, but not so much that they're overdone." 35" x 12'; $60,000.



BILLY CUNNINGHAM

Thomas Pheasant



THEO WESTENBERGER

For years contemporary ceramist Christopher Spitzmiller has effortlessly created lamps for Washington, D.C., designer Thomas Pheasant (202/337-6596). Vases, however, were a different matter. "The large cone shape that I wanted was difficult to cast," Pheasant says, "and some pieces were lost during the firing stage. Chris and I worked on a number of different versions. This pair was a wonderful experiment in color—the acidlike celadon is unique." 17¼" x 8¾"; $850.



GORDON BEALL

continued on page 70


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PRESENTS WITH PROVENANCE

Mario Buatta



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Known for his inventive tweaking of traditional styles and a taste for the finest objects, Mario Buatta (212/988-6811) characteristically found himself drawn to a very rare Chinese vase from the Qianlong period, which he had mounted as a lamp. "It's so good that it will work well in a room with eighteenth-century furniture, Art Déco pieces or modernist designs," he points out. The background color of the vase, "a rich, rich Chinese lemon yellow," is one of Buatta's favorites. He adds, "The low height of the lamp makes it easy to use." 34" x 18" with shade; $4,500.



PHOTOGRAPHY FELICIANO



continued on page 72

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PRESENTS WITH PROVENANCE

Naomi Leff



SCOTT FRANCES

Like all good designers, Naomi Leff (212/686-6300) is discriminating when it comes to purchases, whether she's officially on the job or not. So when she happened upon an unusual-looking fifty-year-old rustic rocking chair while on a shopping trip in Pennsylvania, she knew she had uncovered something special. "The difference between folk art and just plain old is in the artistry of the piece," she says. "This chair has beautiful form and balance. It jumped out at me from a sea of twig furniture because it's a work of art." The piece was signed by W. L. Carter and is most likely made of hickory. 38" x 26"; $2,000.

BILLY CUNNINGHAM

continued on page 74





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PRESENTS WITH PROVENANCE

Mariette Himes Gomez



SCOTT FRANCES



BILLY CUNNINGHAM

"I love this piece because it's a marvelous example of French Art Déco, yet it has English touches," Mariette Himes Gomez (212/288-6856) says of her "elegant" macassar ebony desk. "I was shopping in Paris, and the interesting design of this piece immediately caught my eye." What sets the desk apart, says Gomez, is some of the detailing. Nickel edging and a green embossed-leather top give it a little something extra. "There's a quality about this desk that seems slightly English," she says. "And there are cabinets on both sides, which is often found on nineteenth-century furniture. It's key-locked and would look fabulous with a silver lamp. You might say it's what Jacques-Emile Ruhlmann would have done if he'd been English." 30¾" x 63"; $28,000.



Scott Snyder



Florida resident Scott Snyder (212/288-1511) not only has an affinity for "all things English," he also loves shell- and crustacean-shaped objects in porcelain and silver. His collection of nineteenth-century English silver-plated shell spoon warmers, therefore, is particularly close to his heart. "Spoon warmers are Victorian gadgets used to decorate dining tables and sideboards," Snyder explains. "They were filled with hot water, and then serving spoons were placed in them so that the food—already tepid due to a long journey from the manor house kitchen—would not be further chilled." Snyder, who uses the pieces for flowers, likes their "timeless beauty," he says. 6½" x 5½"; cone shell, $1,200; nautilus shell, $850; oyster shell, $1,000.

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John Cottrell



RUSSELL INGRAM

Los Angeles designer John Cottrell (310/247-1355) was on the lookout for fireplaces in France's Loire Valley when he came upon a charming garden statue. "I was with some clients at a stone quarry I go to often," he recalls, "and there was this wonderful piece amid wishing wells and columns. I fell instantly in love with it." The statue, from the nineteenth century, is made of limestone and "is ideal for a garden or entrance hall," Cottrell says. "I wasn't looking for this kind of piece, but there's something naive about it that appealed to me. And it's so skillfully done, it doesn't appear sentimental." 19" x 16"; $3,500.



CHRISTOPHER DOW

continued on page 78

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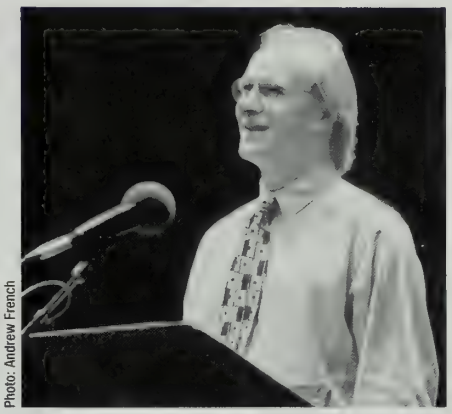


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December 1-7: Joe Morton and Leslie Uggams read stories by Rick DeMarinis and A.S. Byatt.

December 8-15: Keir Dullea and Jack Davidson read stories by James Salter and Ken Kalfus.

December 16-23: Fionnula Flanagan and Joe Grifasi read stories by Beth Lordan and Steve Stern.

December 24-31: Andre Gregory, Jane Curtin, Anne Pitoniak, Isaiah Sheffer and Erica Gimpel read stories by Mark Strand, Woody Allen, Grace Paley, Thomas Wolfe and Jamaica Kincaid.

PRESENTS WITH PROVENANCE

Alex Jordan



PHOTOGRAPHY: RUSSELL INGRAM

Referring to a pair of wallpaper panels from Gracie, the venerable New York firm known for its hand-painted papers, Alex Jordan, of Gregga Jordan Smieszny (312/787-0017), says, "We're drawn to hand-painted things. The color and composition of the panels immediately caught my eye. They were most definitely a lucky find." Jordan purchased the panels in 1986, and they were made by contemporary artists in China. "They reflect the artist's hand," he continues. "The medium is inexact, so there are interesting variations in color and subtle nuances that aren't present in silk-screened paper." 8½' x 3'; $1,500 each.





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PRESENTS WITH PROVENANCE

Robert Bray



The Barovier family was known in Murano, the glassmaking district of Venice, as early as 1324. The firm was especially popular during the late nineteenth and early twentieth centuries for its work in Art Nouveau and Art Déco styles. Robert Bray, of Bray-Schaible (212/354-7525), purchased a 1940 lamp attributed to Ercole Barovier, which he discovered at an antiques shop in Manhattan. "I've long been a fan of Barovier glass," he says, "and when you find something of theirs in an out-of-the-way shop, it's a great surprise." 30" x 22" with shade; $3,000.



FELICIANO

Sally Sirkin Lewis



"I've always loved to collect Asian and Art Déco objects," says Sally Sirkin Lewis (310/680-4300). Needless to say, she is especially fond of the blue-and-white Japanese vase she owns. "My house is mostly contemporary but mixed with wonderful [illegible]alia, so I have the best of both worlds. I acquired this rare vase from a French dealer, Odile Cavendish, in London. To find a minimally designed piece of this scale and clarity of color—and to have it be both Asian and from the 1930s—is terribly exciting. I bought it back in the 1970s, and I've adored it for all these years." Lewis's vase comes from Arita, a region of Japan where fine porcelain, including Imari, has been made since the seventeenth century. The vase's design is thought to be a stylized depiction of Mount Fuji. 17" x 15"; $6,000.



CHRISTOPHER DOW

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PRESENTS WITH PROVENANCE

Carleton Varney



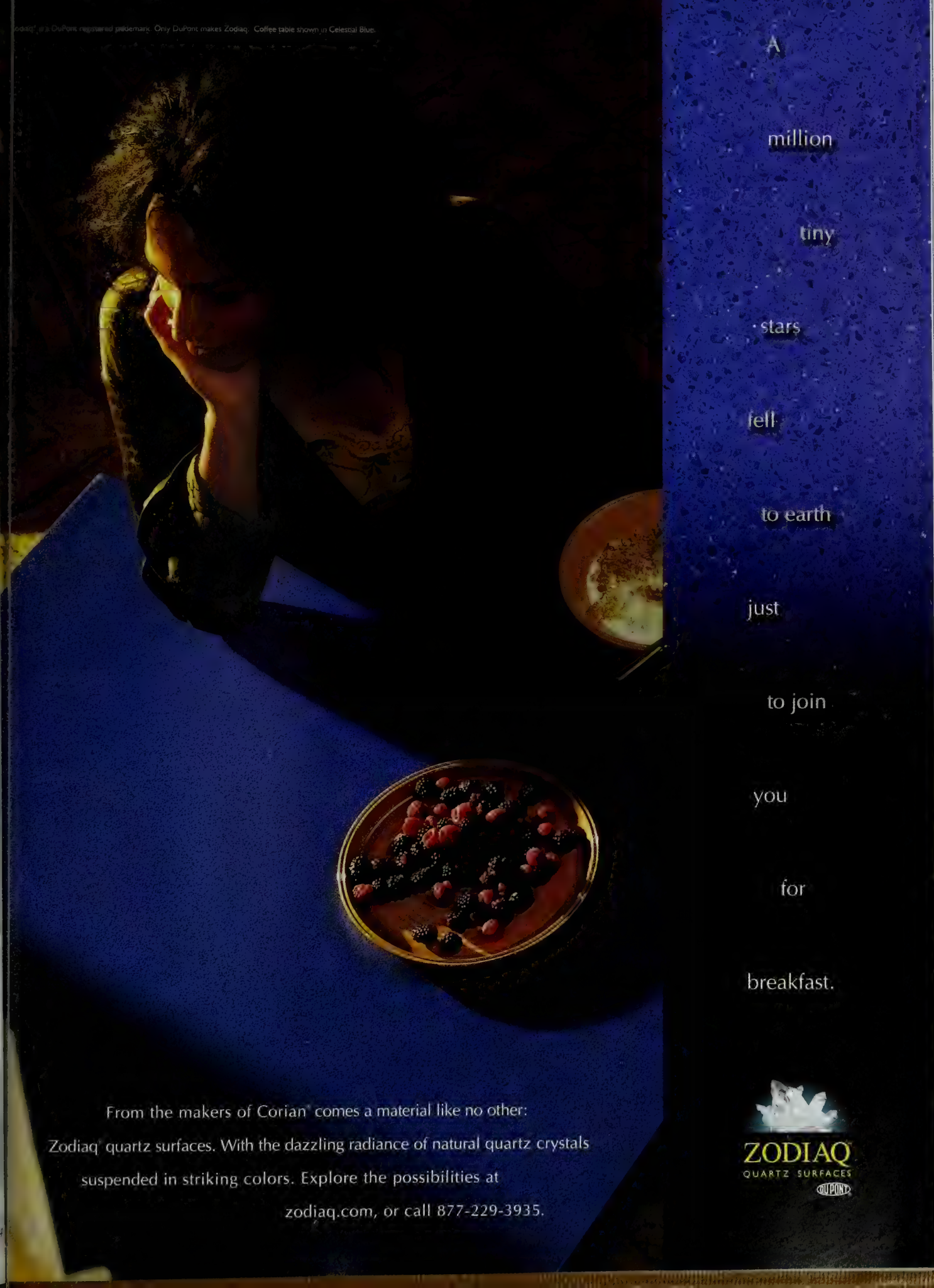
EDWARD J. NORTH

Not far from his house in New York's Hudson River valley, designer Carleton Varney, of Dorothy Draper & Company (212/758-2810), stumbled upon a model of a three-masted ship at the Saugerties Antiques Gallery. "I have another model ship in my Manhattan office and one in my house on the Shannon River, in County Limerick, Ireland," he says. "I love living near water—there's a pond on my property in upstate New York—and I like to look out and imagine these boats on the water around me." Varney's model was handmade and was acquired by the shop from an estate sale in Boston. 3' x 50"; $6,000.



BILLY CUNNINGHAM

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Harry Schnaper



ALEC MARSHALL

"I bought them in an antiques shop in Hudson, New York, because of their form, weight and graphic quality," Harry Schnaper (212/980-9898) says of his pewter Chinese candlesticks, which he estimates were made in the 1930s. "If I were keeping them, I'd have them mounted on large white-lacquered bases and then wired as lamps. They'd make a smashing focal point in a stark, modern room." Schnaper, who is drawn to early-twentieth-century French design, enjoys bold pieces within a clean, minimalist context. He adds, "White gloss drum shades with Chinese-red linings would put the candlesticks completely over the top." 19½" x 5"; $1,200.



FELICIANO

continued on page 86

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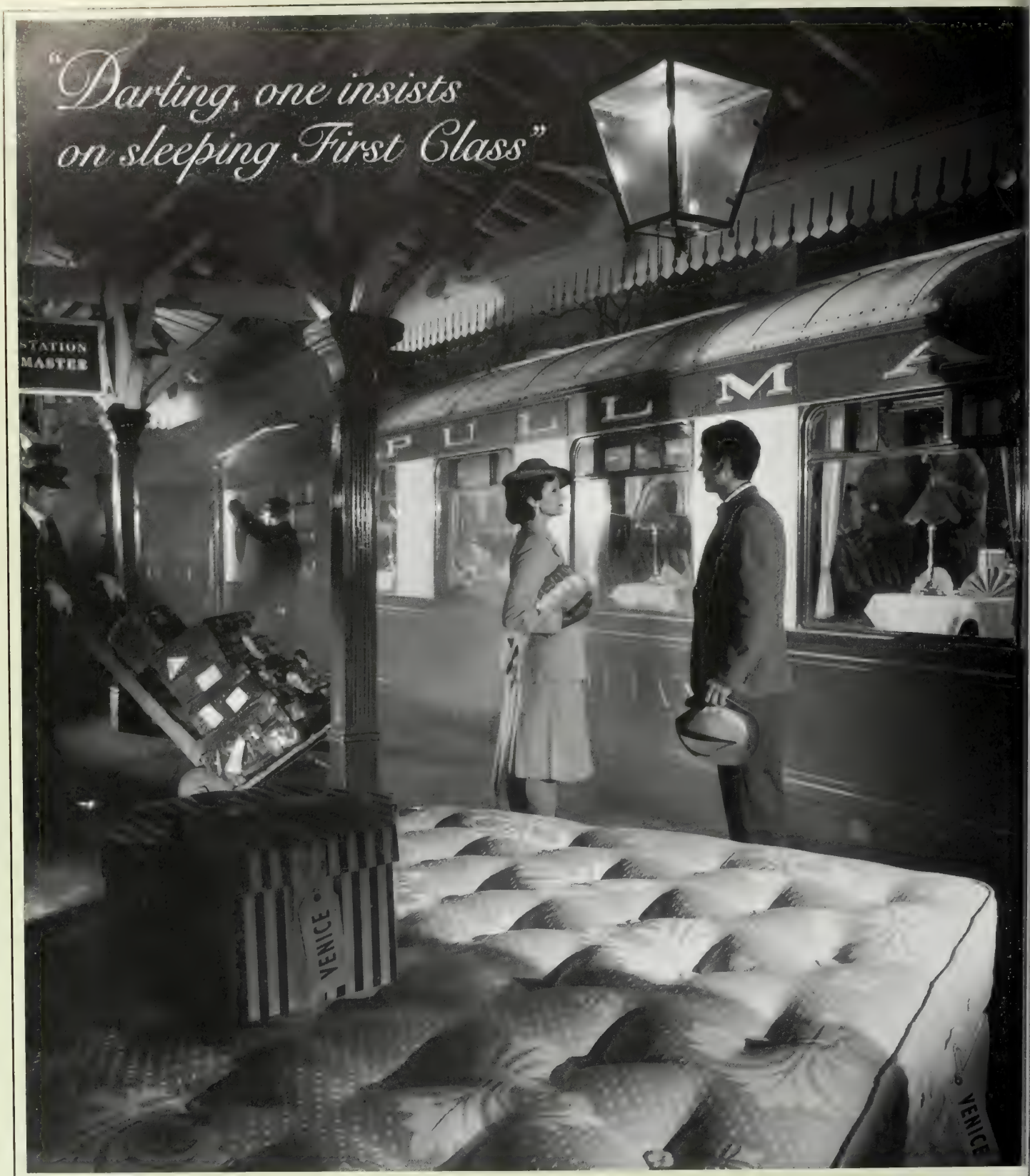
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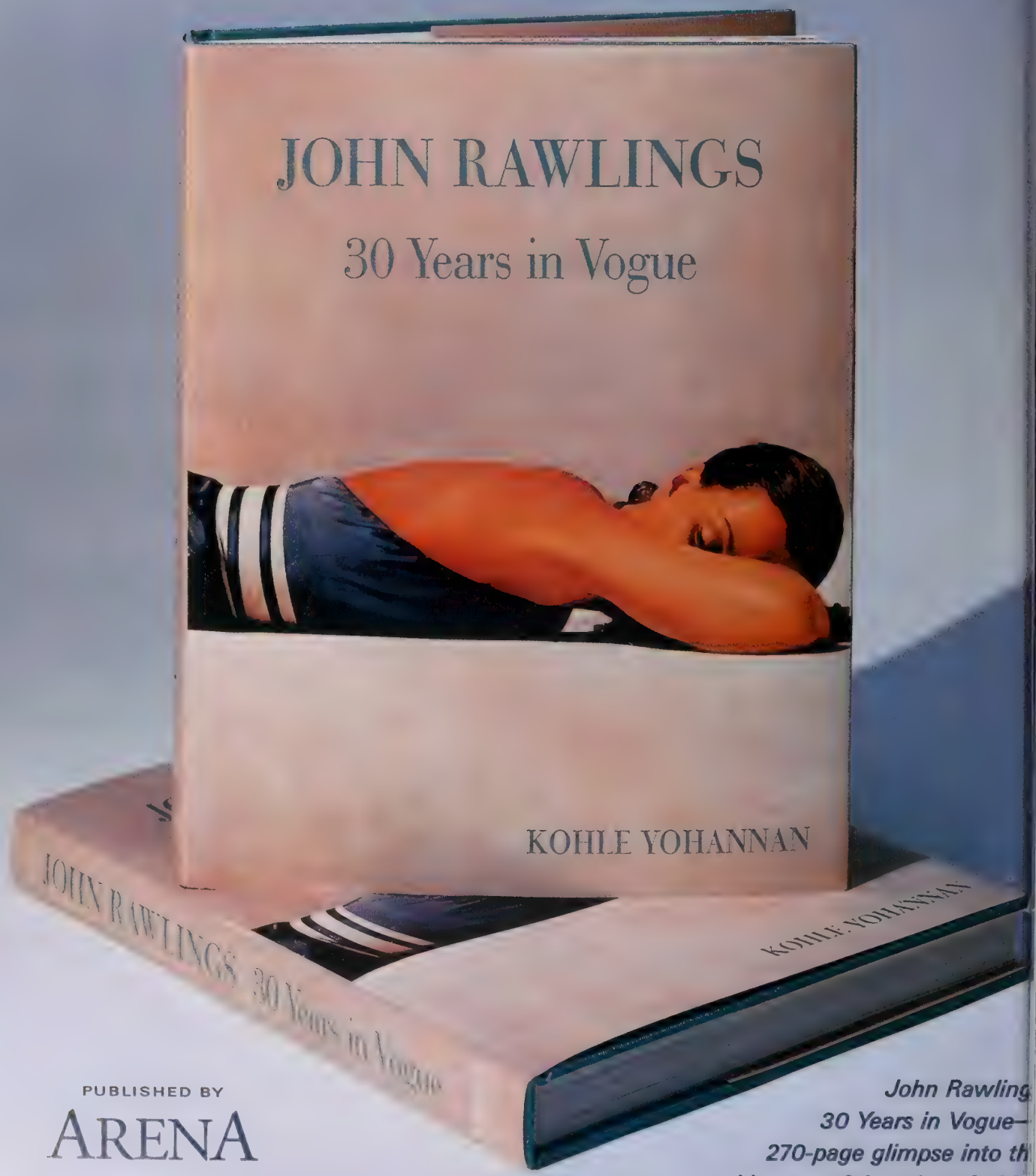
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PRESENTS WITH PROVENANCE

Elissa Cullman



PETER FREED

The Victorian plant stand that Elissa Cullman, of Cullman & Kravis (212/249-3874), acquired "is one of those objects that knock your socks off," she says. "I had to have it because it's so modern in its personality and conception, yet it was made around 1880. It represents real forward-thinking design." Built to hold plants or books, the piece is made of oak with brass rods, finials and knobs and has two wood trays. 41" x 43"; $2,900.



BILLY CUNNINGHAM

Greg Jordan



RUSSELL INGRAM

"To me they were an oddity," Greg Jordan (212/570-4470) says of his nineteenth-century pitcher-and-beaker set. The objects, which Jordan found separately while shopping with clients in the Cotswolds, in England, are earthenware and are mounted with sterling silver. "I love the humbleness of the ceramics with the elegance of silver," he says. "I love pottery and have been a collector for quite some time, so I truly coveted these," Jordan says. "They were probably used in the kitchen, but there's a fox-hunting motif, which means they may have been used in a hunt or tack room." Pitcher, 9½" x 7½"; beakers, 4½" x 3½"; $7,500.



FELICIANO

continued on page 88


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PRESENTS WITH PROVENANCE

Marjorie Shushan



SCOTT FRANCES

Constantly on the lookout for unexpected items to complete a room, Marjorie Shushan (212/975-1200) found an unusual pair of early-twentieth-century Italian marble urns during a trip to Paris. "I love the superb craftsmanship," she says. "Their dramatic scale and color create a fantastic focal point. And I'd never seen that color marble before. It's a very rare, beautiful brown that's as luscious as it is elegant." Another interesting point, she notes, is that the handles are delicate for the urns' size. "When I saw these pieces, I instantly loved them. I've enjoyed every moment I've spent with them—they've been in my house and my office." 36" x 11"; $15,000. □



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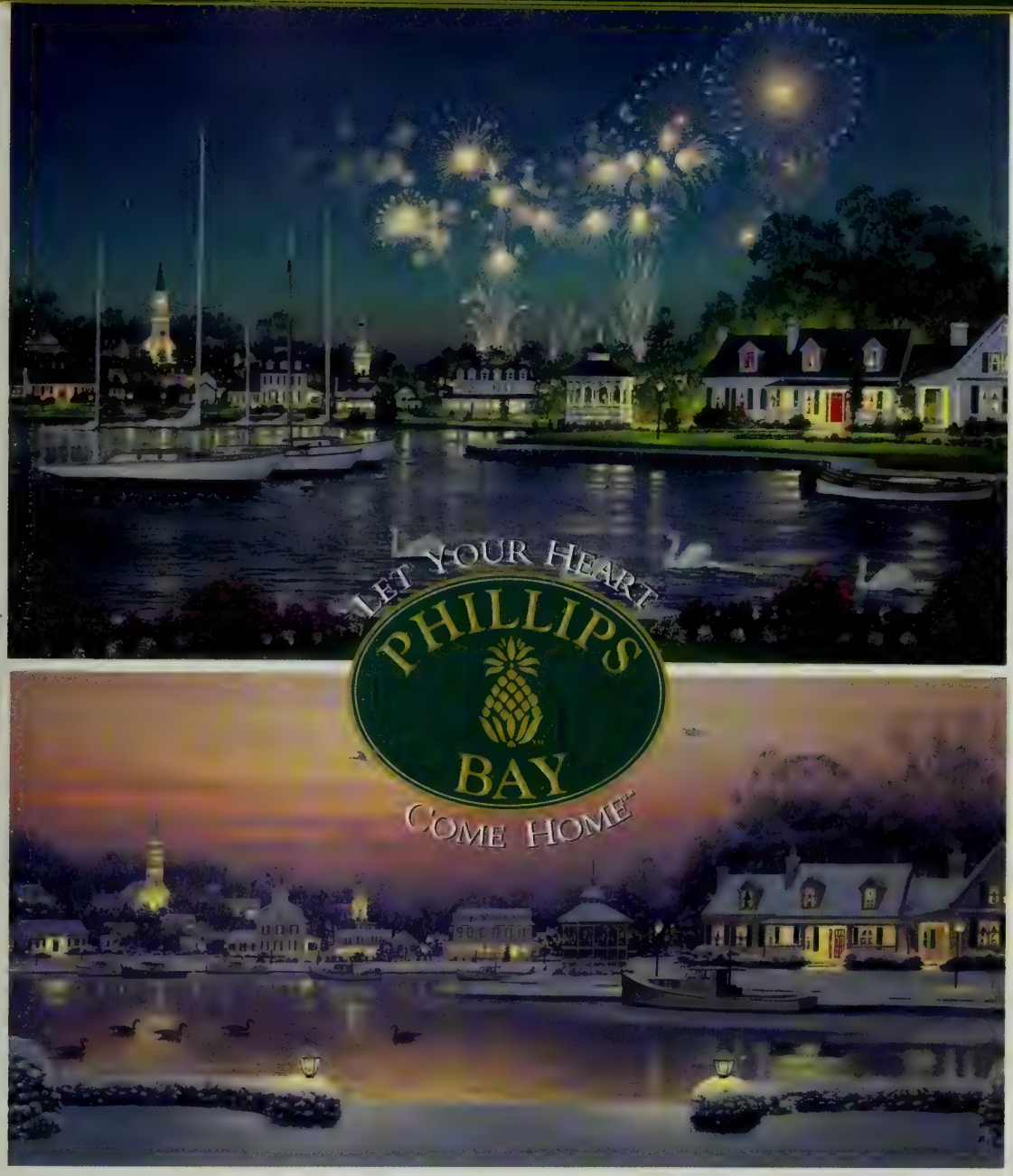
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THE COLLECTOR'S HOUSE

AN ASTONISHING ADDITION TO VERMONT'S SHELBURNE MUSEUM

Text by Susan Cheever/Photography by Peter Aaron/Esto





The Collector's House at the Shelburne Museum in Vermont, which is a bold, atypical setting for folk art, was created by interior designer Albert Hadley and architect Adam Kalkin. ABOVE AND LEFT: A prefab steel frame and maritime shipping containers make up the structure.

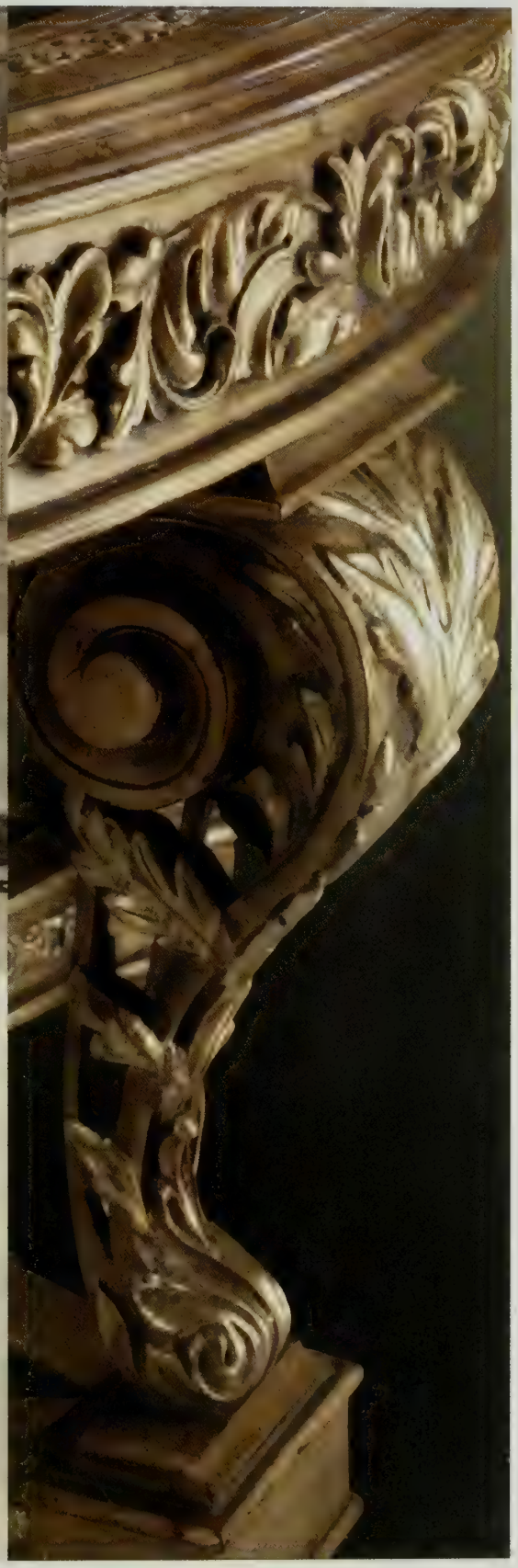
"I'M INTERESTED IN DISplaced objects," says architect Adam Kalkin. But in a world where a lighthouse winks at the edge of a pasture, a steamboat floats on the lawn and a Park Avenue apartment is hidden inside a Greek Revival mansion, nothing is displaced, not even a prefab steel house with glass garage doors and industrial shipping-container rooms, populated with cigar-store Indians and wildfowl decoys. "This house gives you the opportunity to think beyond sticks and stones," interior designer Albert Hadley says of Kalkin's Collector's House at the Shelburne Museum in Shelburne, Vermont. "It uses familiar materials in a way that gives it an exotic aesthetic quality."

Furnished with folk art—chosen by Hadley from the museum's 120,000 pieces—and modern furniture, the house is a playful study in contrasts: of scale, of materials, of periods and of designers. It takes recontextualization to new levels. "My strategy was to import ideas and cultures and put them on this site to make a new kind of sense," says Kalkin, whose projects include a barn/warehouse on Martha's Vineyard and a 4,000-square-foot shed in which a nineteenth-century clapboard cottage is part of the layout.

"I wanted people to stand

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THE COLLECTOR'S HOUSE



"It's a sensitive use of steel, glass and concrete," says the designer. "The house brings the collection and its aesthetic into the twenty-first century." LEFT: The atrium.

BELOW LEFT: Hadley and Kalkin, right. BELOW: A William Demuth zinc Pocahontas, right, stands near a locomotive weathervane. Hinson & Company fabrics throughout.

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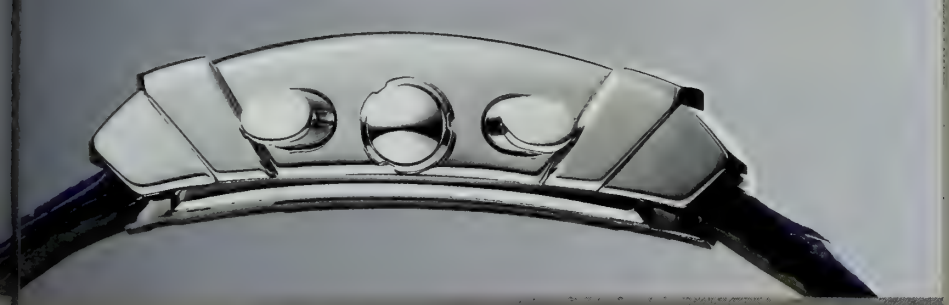
back and be freshly assaulted by the question, What is a house?" says museum president Hope Alswang. Her desire became reality last year when Hadley, the patrician dean of traditional interiors, visited the museum, with its thirty-nine buildings on forty-five acres. He was enthralled by the surprises in scale and scope of the collections, which include quilts, pottery, dolls, scrimshaw, hatboxes, a 1901 round barn brought in from East Passumpsic, Vermont, the paddle wheeler *Ticonderoga*, a covered bridge, a railroad station with an outfitted private car, a full-size carousel and a miniature carved circus. "Things here are seen in a new light," he says.

Kalkin is no stranger to surprises of scale. Furthermore, he has a summer place near Shelburne, and he had worked with Hadley on his own home in New Jersey. This designing odd couple—the eighty-one-year-old Merlin of the decorative arts and the thirty-nine-year-old modernist maverick—decided to create a house for an imaginary folk art collector. "The house is about my relationship with Albert," says Kalkin. "He's a very sophisticated guy, but he's willing to embark on new ideas. He's traditional, but that's not what makes him tick."

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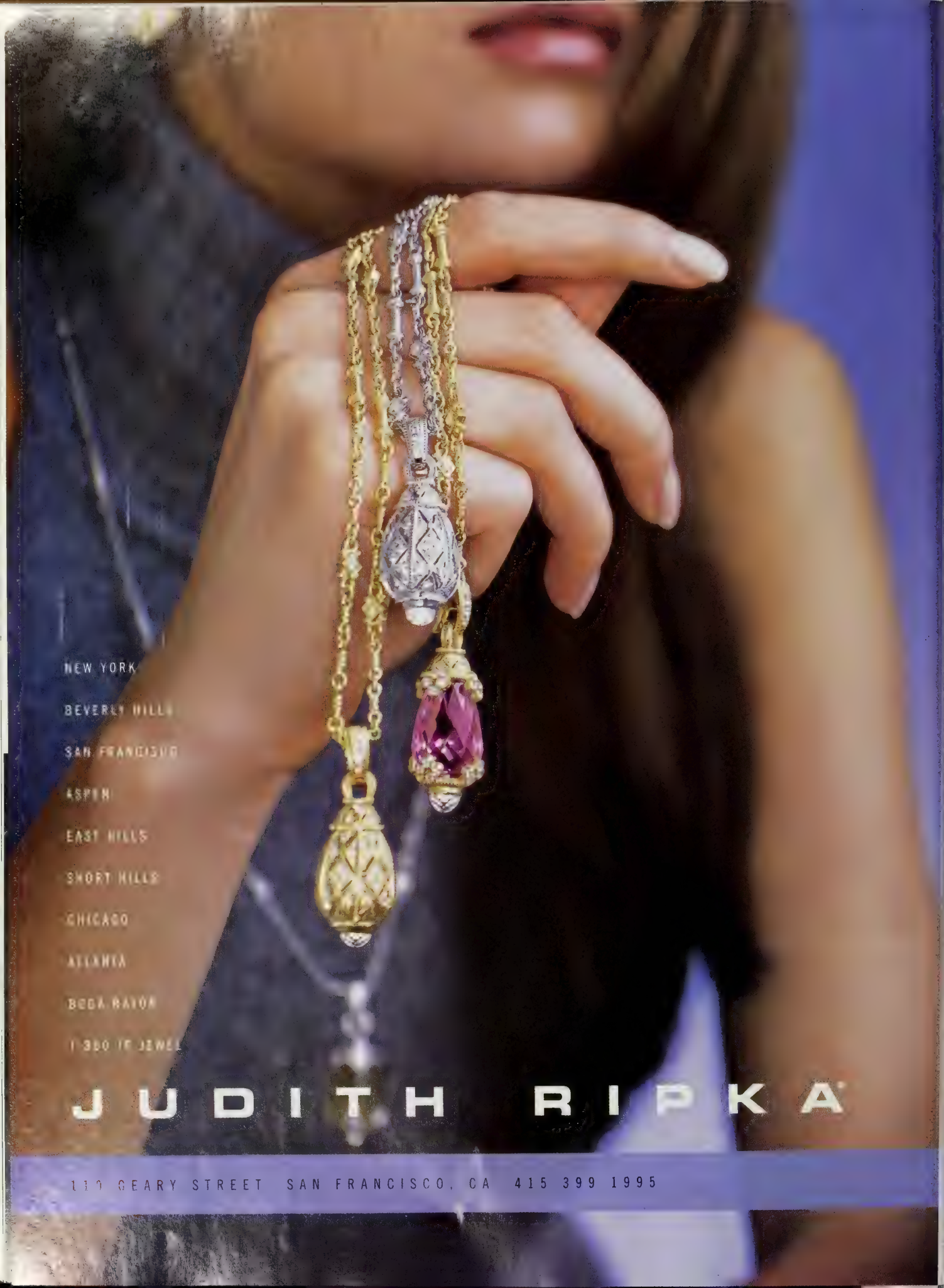
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THE COLLECTOR'S HOUSE



LEFT: "There's an interesting contrast between the landscape, the rough quality of some finishes and the warmth of the objects," says Kalkin. The shelves hold decoys.

BELOW LEFT: A bright-green-painted shipping container was transformed into a guest room, where a circa 1800 Windsor chair faces a 1930s Amish quilt from Indiana.

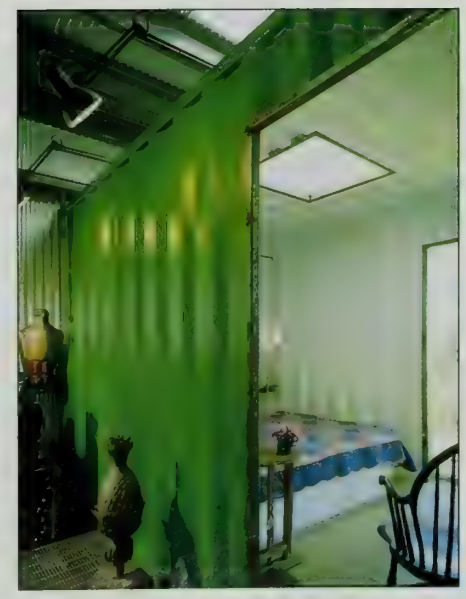
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Located at the edge of an apple orchard, the two-bedroom see-through house is shrouded at the south end by sailcloth curtains, which pull back to reveal a covered garden and a seating area. On the other side of the nearby glass wall, a dining table is surrounded by an antique New England pie safe, wildfowl decoys and a Brobdingnagian boot—a gold-leafed three-foot-tall bootmaker's trade sign from Hurley, New York.

Two glass garage doors open at the center of the house to form an atrium. In it stands a cast-iron horse weathervane on a pedestal; a rectangular steel kitchen island with a steel-beaded curtain centers the space. "The horse is the focal point of the house," says Hadley. "It's inside, but it's silhouetted against the trees and the lawn." A hand-carved figure of a Portuguese sailor, which originally hoisted its grog on a Maine tavern sign, stares at a modern table. The adjoining living room displays a sheet-zinc locomotive weathervane from Rhode Island, a wood robed garden figure and a circa 1869 painted zinc Pocahontas by William Demuth.

The Shelburne Museum was founded in 1947 by Electra Havemeyer Webb, whose passion for folk art began with a cigar-store Indian she bought for fifteen dollars off a sidewalk in Stamford, Connecticut. Her parents collected French Impressionists, and Mary Cassatt did their family portraits. When she was almost sixty and her children were grown, she began the

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ABOVE: Another container became a studio. On the farm table rest an 1876 Currier & Ives lithograph of Smuggler, a trotting stallion, and a circa 1830 carved figurehead.

THE COLLECTOR'S HOUSE

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museum in Shelburne near the family farm, starting with her father-in-law's twenty-eight horse-drawn carriages. Webb acquired everything from dollhouses to schoolhouses. "Electra's parents collected Impressionists when people thought that was scandalous. Electra was revolutionary in collecting ordinary things that people thought should be in an attic. It's a huge cabinet of curiosities," explains Alswang.

"The house itself is a kind of folk art piece," says Kalkin. "These shipping containers had a previous life. That's why people like antiques—because they've had a previous life." Two stacked orange-painted containers, which traveled back and forth across the Pacific loaded with cargo before coming to rest in a Vermont apple orchard, now serve as a master bedroom and a study. A third one is a guest room. "I love the maritime romance of the containers. There's a definite relationship between the house and that steamboat on the lawn," Kalkin points out. "They're not natural. You're forced by my house to reevaluate the rest of the collection."

The result of combining the weathered folk art figures and the steel, the modern tables and the antique weathervanes is, paradoxically, an astonishing harmony. Albert Hadley says the Collector's House is a spiritual place. "When you analyze it, this house is all about vertical lines," he explains. "The rippling surfaces of the containers, the beaded curtains—that vertical screening gives me a sense of calm and peace, and a sense of uplifting of mood." □



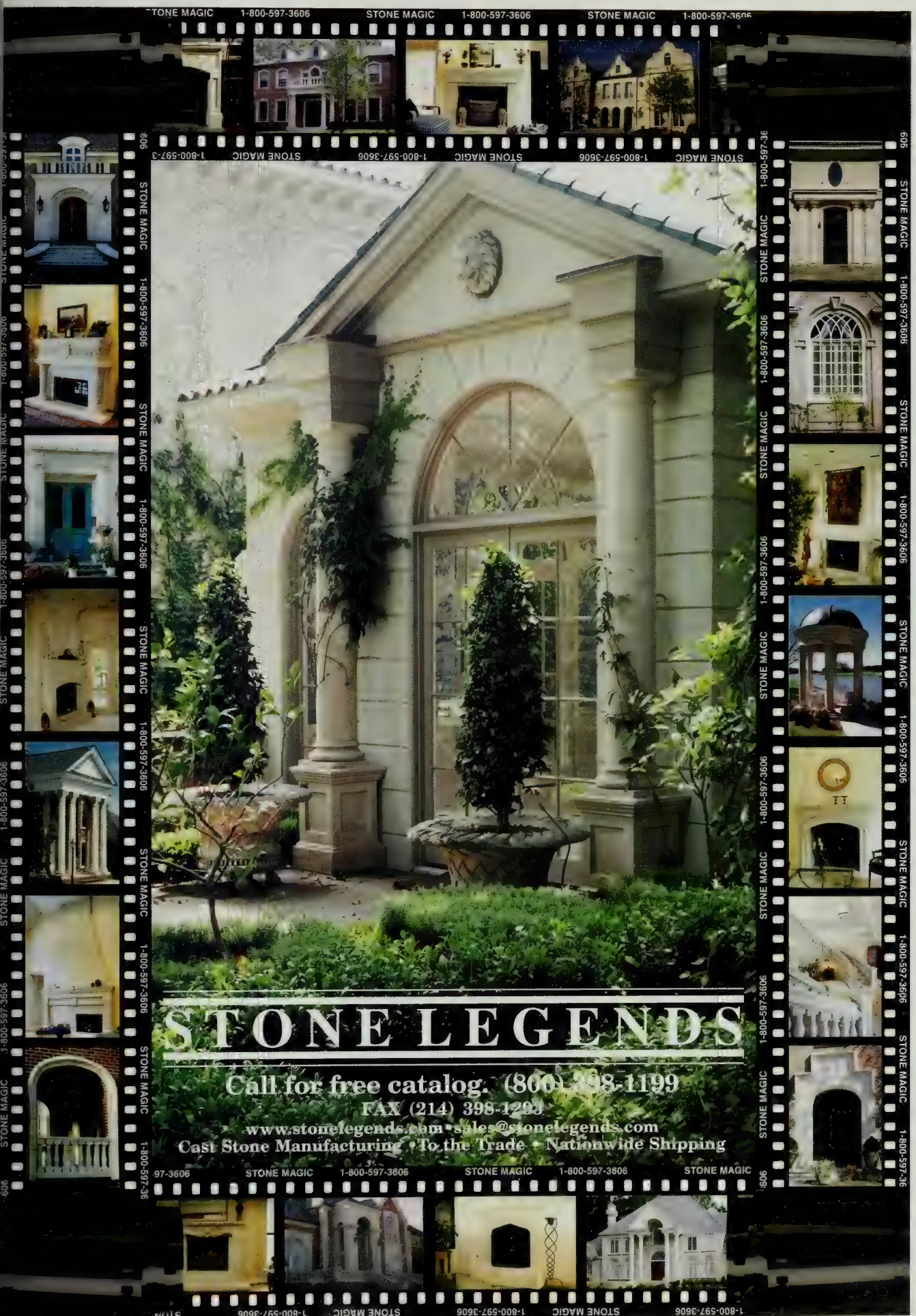
LEFT: Two shipping containers stacked inside glass walls define the west elevation; the lower one shelters the master bedroom. The balcony offers a view of the apple orchard.



ABOVE: Terra-cotta flue liners planted with native grasses mark the curtained garden. In the distance is the 1901 Round Barn, one of 39 buildings relocated to the museum's property.



RIGHT: "The cantilevered balcony points north, like a compass," says Kalkin. "It provides a perch to look out at the grounds." "It's Adam's flight of fancy," adds Hadley.


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ANNABELLE SELLDORF
CULTIVATING AN ARCHITECTURAL CALLING



JEFF GOLDBERG/ESTO

"What I try to do is get to the essence of the architecture," says architect Annabelle Selldorf (left). BELOW: Antique hemlock and plain walls characterize the great room of a house she renovated in Pound Ridge, New York (see *Architectural Digest*, July 2001).

By Nicholas von Hoffman

"I REALLY DIDN'T WANT TO be an architect, but I didn't know what else to do." Growing up in Germany, as she did, Annabelle Selldorf wasn't one of those young people who are fortunate enough to be vocationally anointed at a young age. "My father is an architect, and my mother worked with my father. But I remember thinking, 'My parents are mad. Why do they always have to work?'"

Whether it is politics, medicine, law, finance, film or architecture, the children of parents in most occupations undergo an unplanned and often unrecognized apprenticeship from playpen onward. They learn not only how to play the occupational game but also how to master a million little tricks of the trade—and, of course, make the contacts that are so helpful in getting ahead. Selldorf was one such child.

"I'm probably exaggerating just a bit, but I was wary of architecture, and it wasn't until I was apprenticing—and actually working on a construction site—that I began to enjoy the process. I loved the two aspects—the theoretical issues like how do two walls meet, is one a plane or is it the volume, and then going to the job site and figuring out how you build."



JEFF GOLDBERG/ESTO

Although she ended up attending the Pratt Institute in New York, Selldorf says, "I thought I would go to a university in Germany, where it was a prerequisite that you get practical experience, so at my father's recommendation I hired on with a general contractor, and they put me to work. I schlepped around large pieces of wood and cleaned the hallways and did all sorts of things. It was really hard." In tones of satisfaction she adds, "I worked for a few months learning how to do masonry and how to eat breakfast with the workmen."

The masons taught her how difficult the trades are and the laborers how to get along with people who are essential to the work. It's a high-tension occupation where a smile will take you farther than a bellow. This may have taken Selldorf some learning, because when you speak with her, you are left with the impression of a powerful personality who has had to master self-control.

"Are you hot-tempered?" one asks.

"Hot-tempered? I wouldn't say that," she answers, "but I certainly have a temper."

"And do you have to battle to control it?"

"No, I'm very reasonable—but don't get me started."

Selldorf pronounces herself an incurable optimist, and she needs to be: Hers is a physically and emotionally demanding profession. An architect who practices on both sides of the Atlantic, she says, "I go to Europe maybe once or twice a month. If it's necessary, I go a bit more. It's not that big a deal."

In projects involving thousands of elements, great and small, communication can break down over something as simple as a client's desire for a king-size bed. "I sug-

gested that they use a queen-size bed, and they were adamant that they wanted a king-size bed. I said, 'A king-size bed in this room won't work very well.'

"I was perfectly content after this conversation that we had decided on a queen-size bed, and I settled on this very elaborate, sophisticated, cabinet-type bed. When it was done, I said, 'It's time to go and buy a mattress, and when you buy your mattress, say you want a queen-size mattress that's no higher than this height.' They looked at me and said, 'What queen-size mattress? We're getting a king-size mattress.'

"I said, 'No, no, don't you remember we had that conversation?' and they said, 'We said king-size.'

"Today I'll laugh about it, but at the time I couldn't believe it! I realize I had heard what I wanted to hear, and they had heard what they wanted to hear. Sometimes that happens."

When all's said and done, Selldorf's work has its own distinction. She is a no-froufrou designer. Even her redo of a Venetian palazzo—with Venetian glass to contend with—looks clean. Her touch is strong, but it isn't right angles or industrial. There are curves and softness and a look of her own. "I'm not just doing this to support myself," she emphasizes. "I'm an architect because I think architecture matters, and I'd like my contribution to matter." It does. □

ANNABELLE SELLDORF

My work is not formulaic," says Annabelle Selldorf. "I have to rethink my approach for each project." That philosophy has led to work as varied as a SoHo loft for artists Eric Fischl and April Gornik and a residence near Cologne, where she grew up. The daughter of architect Herbert Selldorf, she left Germany to study architecture at the Pratt Institute. She formed Selldorf Architects in 1990. A design near to her heart is New York's Neue Galerie, which opens in November as a showcase for twentieth-century German and Austrian fine and decorative arts.




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EDITORS SELECT PROPERTIES AROUND THE WORLD

PALM BEACH, TEXAS, ENGLAND, CONNECTICUT, JACKSON HOLE...

CONNECTICUT





PHOTOGRAPHY: RICHARD BRYANT/ARCAID/COURTESY SOTHEBY'S INTERNATIONAL REALTY

• Charles Gwathmey in the Country

A 1986 residence designed by Charles Gwathmey, of Gwathmey Siegel & Associates, sits amid 41 secluded acres in Kent, Connecticut. From the entrance hall, a half flight ascends to a two-and-a-half-story living room with a semicylindrical window wall (above right), which looks out to a brook and the forest. A stucco fireplace separates the living room from the family room, which has mahogany cabinetry and a screen porch. The formal dining room features a marble-topped table and mahogany built-ins. The master suite has a skylighted bath and overlooks the living room and the forest. A rooftop study opens to a viewing deck. The 3,500-square-foot house is being sold furnished. $2.75 million. *For information, call our Hot Line, 212/286-6803, x0311.*

PALM BEACH



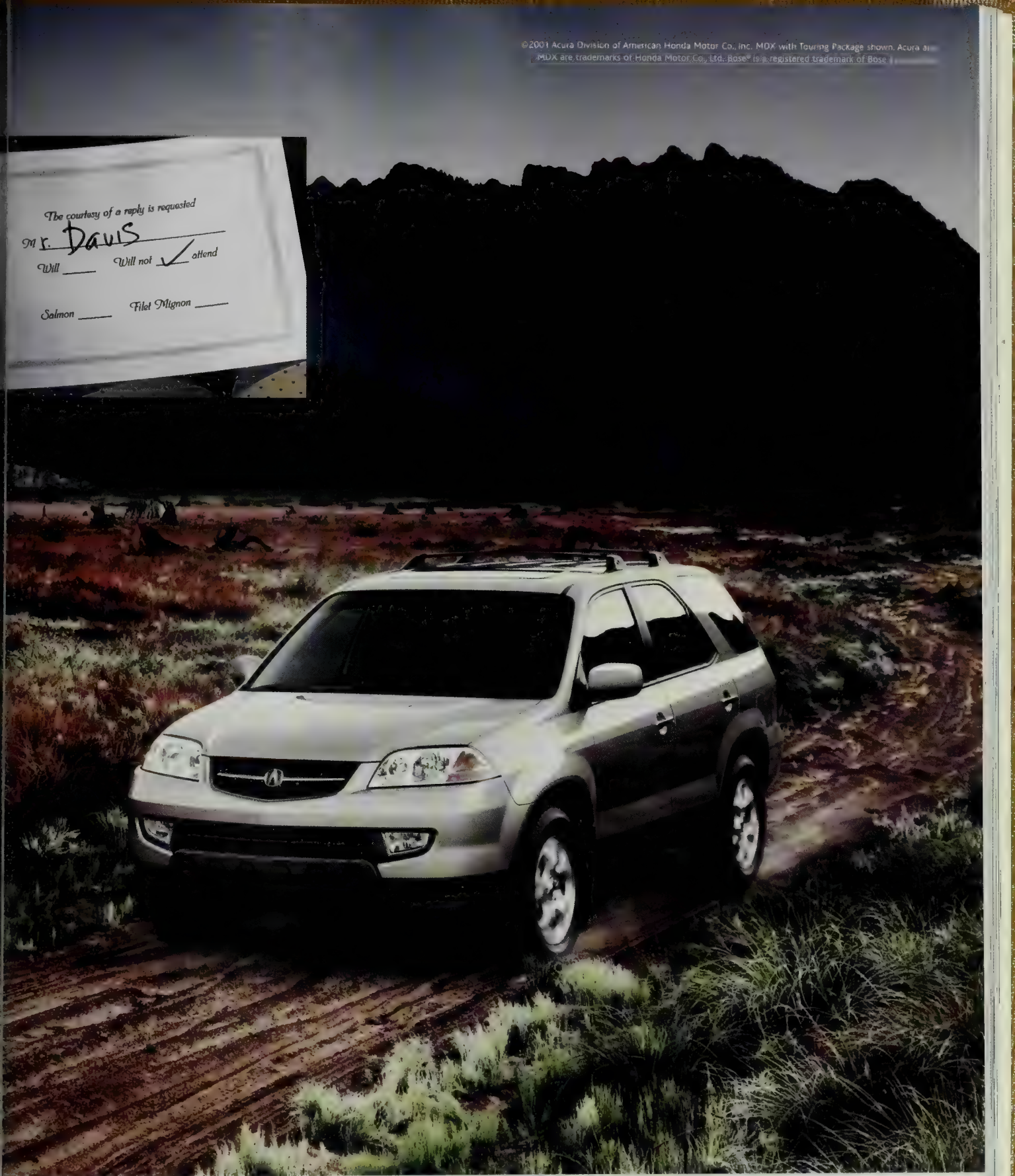
PHOTOGRAPHY: ANTHONY BROWN-HARRIS STEVENS

• Maurice Fatio

In 1928 architect Maurice Fatio designed a six-bedroom residence in Palm Beach, Florida. Casa della Porta, named for its Romanesque doorway, is built of coquina. A carved, molded and hand-painted ceiling highlights the grand salon, which has Appalachian-oak walls and stained-glass windows. Two loggias overlook a courtyard and gardens. A coquina staircase leads to the second floor and its three guest suites and the master suite, which has a terrace. The third-floor office has panoramic ocean views. The nearly two-acre property features a pool and tennis courts. $22 million. *For information, call our Hot Line, 212/286-6803, x0312.*

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EDITORS SELECT PROPERTIES AROUND THE WORLD



PHOTOGRAPHY W. GARTH DOWLING, COURTESY [illegible]



JACKSON HOLE

Just outside Jackson, Wyoming, a timber-and-log house is nestled into the hilltop of North Gros Ventre Butte. Commanding vistas of the Tetons are seen from almost every room of the 6,433-square-foot house. Built in 1998, the six-bedroom residence is anchored by the great room (right) and its floor-to-ceiling windows and river-rock fireplace. An eat-in kitchen and a formal dining room provide entertaining space. The master suite has a Montana-sandstone fireplace, a cedar walk-in closet and a coffee bar. A stone terrace, balconies and decks extend the living space outdoors. $8.8 million.
For information, call our Hot Line, 212/286-6803, x0313.



EDITORS SELECT PROPERTIES AROUND THE WORLD

TEXAS





LYNN SUGARMAN

• Lake/Flato Architects

Duck Creek flows through the more than 100-acre site in Denton County, Texas, where a house was designed by Lake/Flato Architects in 1999. Corrugated steel and antique bricks, culled from historic Fort Worth buildings, were used for the 5,600-square-foot structure, which was built in a style reminiscent of traditional barns. The entrance hall opens to a spacious living/dining area with exposed-brick walls, clerestory windows and a soaring ceiling. A gallery spans the rear of the residence, leading to a screen porch (above right), which offers views of the creek. The master bedroom and its limestone bath occupy a private wing. Two bedrooms, one with a loft, are on the second floor. $2.2 million.

For information, call our Hot Line, 212/286-6803, x0314.

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ENGLAND


COURTESY JACKSON-STOPS & STAFF

• A.W. N. Pugin

In 1847 A. W. N. Pugin completed what is now known as Pugin Hall, in West Dorset, England. The structure, on 3.7 acres of rural grounds, retains much of Pugin's original work, including carved Bath stone chimneypieces, carved wood doors and beam ceilings. The first floor contains a galleried hall, a drawing room with a bay window, a dining room, a study and a kitchen. Upstairs are a small former chapel and five bedrooms; four additional rooms are on the third floor. £850,000 ($1.23 million). *For information, call our Hot Line, 212/286-6803, x0315.*


TIM LEE/COURTESY HOULIHAN LAWRENCE

NEW YORK

• Rosario Candela

From the 1920s to the 1940s Rosario Candela designed many of Manhattan's grand [illegible]dings. In 1931 the architect [illegible] country retreat for himself in Harrison, New York. He fit[illegible]h Gothic-style windows [illegible]s, ornate plasterwork and vintage tiles. The living room has a carved ceiling, and an oak-paneled library provides access to a sunroom. Upstairs, the master suite has a pentagonal sitting room. There is a two-bedroom children's wing and a guest wing. Price on request. *For information, call our Hot Line, 212/286-6803, x0316.* □

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ARCHITECTURAL DIGEST VISITS

Don Imus

Text by Nancy Collins
Photography by Mary E. Nichols

One night Don Imus was sitting at his computer, working on an interview with Paul Newman about The Hole in the Wall Gang—Newman's camp for kids with serious illnesses—when he had a great idea: "I ran downstairs to tell Deirdre, who was six months pregnant with our son, Wyatt, and on the treadmill. She loved it, so right away, we called Fred."

By the time Imus, his wife and his brother were off the phone, they had a fully conceived plan: They would build not just a camp but a working ranch for kids with cancer, achieving two of their most passionately held goals. "We had always talked about doing something for kids," says Deirdre Imus, "but didn't know exactly what it ought to be." They had also talked about building a ranch ever since the Imus boys had taken Deirdre to the Arizona ranch where they grew up, a place where, she says, "I felt instantly at home."

Typically, the trio wasted no time getting into gear. "The three of us have the same approach to everything," Fred Imus says. "Jump in, then figure it out as you go along." It is a sentiment echoed by his brother. "Together we could do what one person couldn't," says Don Imus. "My job was to raise the money. Fred knew about agriculture—what to do with landscaping, building roads, what cattle and horses to buy, what barns to build. Deirdre is an ar[illegible] With this project, she [illegible]





Above: Don Imus in the interior courtyard of the main ranch house, or hacienda, on his cattle ranch in New Mexico, where he, his wife, Deirdre, and his brother, Fred, have created a southwestern haven for children with cancer. Right: The hacienda is nestled beneath a mesa.

THE TALK SHOW HOST'S 4,000-ACRE WORKING RANCH IN NORTHERN NEW MEXICO RESTORES SELF-ESTEEM TO CHILDREN WITH CANCER





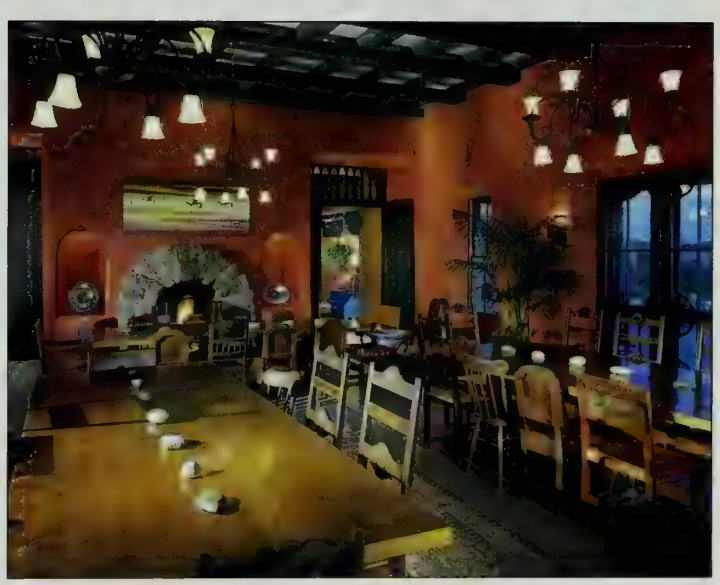
The heart of the property is a 14,000-square-foot hacienda inspired by the TV show *Bonanza*.





The ranch includes an 1880s western-style town, a rodeo arena, a riding ring and a pool that is a replica of an old-time swimming hole. LEFT: The great room is "where the kids can play the piano, gather, hang out," says Deirdre Imus. Piano donated by Steinway & Sons.

ABOVE: The hacienda's entrance. All doors, window frames, columns and beams were stained black, inspired by Georgia O'Keeffe's Abiquiu, New Mexico, house. BELOW: The dining room, where the Imuses eat with the children and their doctors. The painting is by Arlene LaDell Hayes.



never encumbered by what she didn't know. And what she did is amazing."

Indeed. Three years and thirty million dollars later, the Imus Ranch is up and running, a triumphant realization of their philanthropic vision "to create a place for children to come and build up their self-esteem," says Fred Imus, a full-time resident of New Mexico, where the four-thousand-acre ranch is located, an hour outside Santa Fe.

"Our objective," Don Imus adds, "is to restore their dignity and confidence by treating them as normal, healthy children, giving them real work to do. This is a year-round working cattle ranch, and they help us run it." Throughout the summer and during vacations, groups of ten children, aged ten to sixteen, are chosen by doctors primarily at the Hackensack University Medical Center in New Jersey. Their nine-day stay is divided between daily chores with ranch wranglers and re-



ABOVE: A children's room in the hacienda. "Don wanted everybody to stay together in the same house," says Fred Imus. The buffalo painting is by Deirdre Imus; the horse painting is by Joe Andoe. Window shades donated by Hunter Douglas.



BELOW: The master bath has an antique ceiling light fixture and wall sconces made from old sugar molds. "We wanted remnants of the past throughout the place to enhance the feeling of history," Deirdre Imus says. American Standard hardware.



sponsibilities for the horses they are assigned and learn to ride. "They spend more time saying good-bye to their horses than to us," he says. "I've had kids sit in the stall and cry because they had to leave them."

Deirdre Imus concedes that while the ranch is not quite a boot camp, it is tough. "We push the kids because it pays off for them. At first they hate us," she smiles, "then they love us." As for their illnesses, "Nobody makes any reference to them," Don Imus says. "If they get tired, they get tired."

In fact, the Imus Ranch is the perfect antidote to the restraints imposed by the children's disease. In color, spirit and possibilities, it is a veritable fiesta, the diametric opposite of the gray world of cancer. More than a ranch, it is a whole village, a western town composed of a twenty-four-stall state-of-the-art barn for their thirty quarter horses, an outdoor rodeo arena, an indoor riding ring, a general store, a marshal's office, an infirmary styled as a saloon, six bunkhouses for doctors, medical personnel and wranglers and a studio where, June through August, Don Imus broadcasts his highly popular radio and television program, *Imus in the Morning*. It was from this powerful podium that, in classic Imus



style, he cajoled, harangued and badgered listeners into ponying up the millions in donations (kicking in three million dollars of his own).

The heart of the property is a 14,000-square-foot hacienda inspired by the TV show *Bonanza*, with "a family living in a big house in the middle of nowhere," says Deirdre Imus. Though she was aided by architect Michael Mahaffey and contractor Jim Ellegood, Deirdre Imus, according to the Imuses, ultimately spearheaded the design and building of the ranch. Her method of self-education, was, she admits, "unorthodox. I read and researched assiduously, filling notebooks with pictures, color samples and sketches."

Describing herself as "color aggressive," she chose hues that "catch a kid's eye—exuberant, upbeat." Because she was unable to find precisely what she wanted in available

In the master bedroom, as in the rest of the house, "the high, vibrating colors become purposeful and meditative," notes Deirdre Imus. A pair of her woolly chaps hangs on the wall. Beyond the French doors is a sleeping porch that looks toward the mesa. Arte de Mexico chandelier.







OPPOSITE: An outdoor shower off the master bedroom faces the mesa. TOP: The horse barn has 24 stalls. "There's a real bond that develops between the children and their horses," says Don Imus. ABOVE: Fred, Don, Wyatt and Deirdre Imus at the hacienda's outdoor fireplace.

paints, she simply made up her own, combining palettes —particularly the vibrant colors found in Mexico and provincial France—and using natural pigments whenever possible. "We had fun," she confesses, "but I drove the plasterer crazy."

The results of their collective color imagination jump out as you enter the brilliant russet red of the hacienda's main entrance hall. (Flanking the door, discreetly etched in sandstone, are, as promised, the donors' names.) Juxtaposed against the sheet of flame is the dazzling sunset orange of the couple's master suite, featuring a screened-in sleeping porch overlooking a sweeping mesa (as do all the children's rooms) and an outdoor shower put together, like a giant jigsaw puzzle, to mimic Anasazi ruins.

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RIGHT: The Black Lamb Saloon in the town was named after the first lamb born on the property and serves as the ranch infirmary. "I didn't want the kids to feel as if they were visiting a hospital each time they needed treatment," explains Don Imus. Brunschwig & Fils wallcovering.

More than a ranch, it is a whole village, a western town composed of a rodeo arena, a general store, a marshal's office and more.





Located near the foothills of the Sangre de Cristo Mountains, the town has seven buildings, including a dance hall and a feed and supply store. Wranglers are assisted by the visiting children, who help with rounding up cattle and herding and feeding sheep and buffalo.

Architecture by James R. Harlan
Text by Michael Webb/Photography by Mary E. Nichols



To Begin Again

CONTEMPORIZING A DATED L.A. HOUSE FROM THE FOUNDATION UP





Top Left: Rocks and boulders line the entrance to Allen and Marlene Lenard's hilltop residence in Los Angeles. "The walkway evokes a riverbed," says architect James R. Harlan, who rebuilt the couple's 1960s structure. Above Left: A Guy Dill bronze is in the entrance hall.

It is easy to get attached to a house you've lived in for a quarter century. Allen and Marlene Lenard may have wished that their 1962 ranch house in the Hollywood Hills had brighter rooms, a sweeping view and something more than a deck to sit out on. But they accepted its limitations and would still be happily ensconced if Marlene Lenard had not happened to meet architect James R. Harlan at a friend's house, where she admired the improvements he had made to it. "I loved the way he had upgraded their home, using natural materials and atmospheric lighting. It made the interior feel modern but



still warm," she recalls. "I told him he must do a remodel for us." Her husband, a music and media attorney, agreed.

Harlan, who helped the late Frank Israel design houses for movie director Robert Altman and fashion designer Michele Lamy in the late eighties before setting up his own residential practice, quickly realized that the Lenards' old house lacked the potential to be successfully remodeled, so the couple bought another, of a similar vintage, a mile to the west. Though also architecturally undistinguished, it did have two great assets: an expansive, if overgrown, garden and a spectacular view to the north

"A composition of floating planes, straight lines and bent forms gives the entrance hall and living room a sculptural quality," says Harlan. Douglas fir cabinets were installed. A photograph by Stephan Benskin is on the granite shelf. Mark Harvey designed the benches.





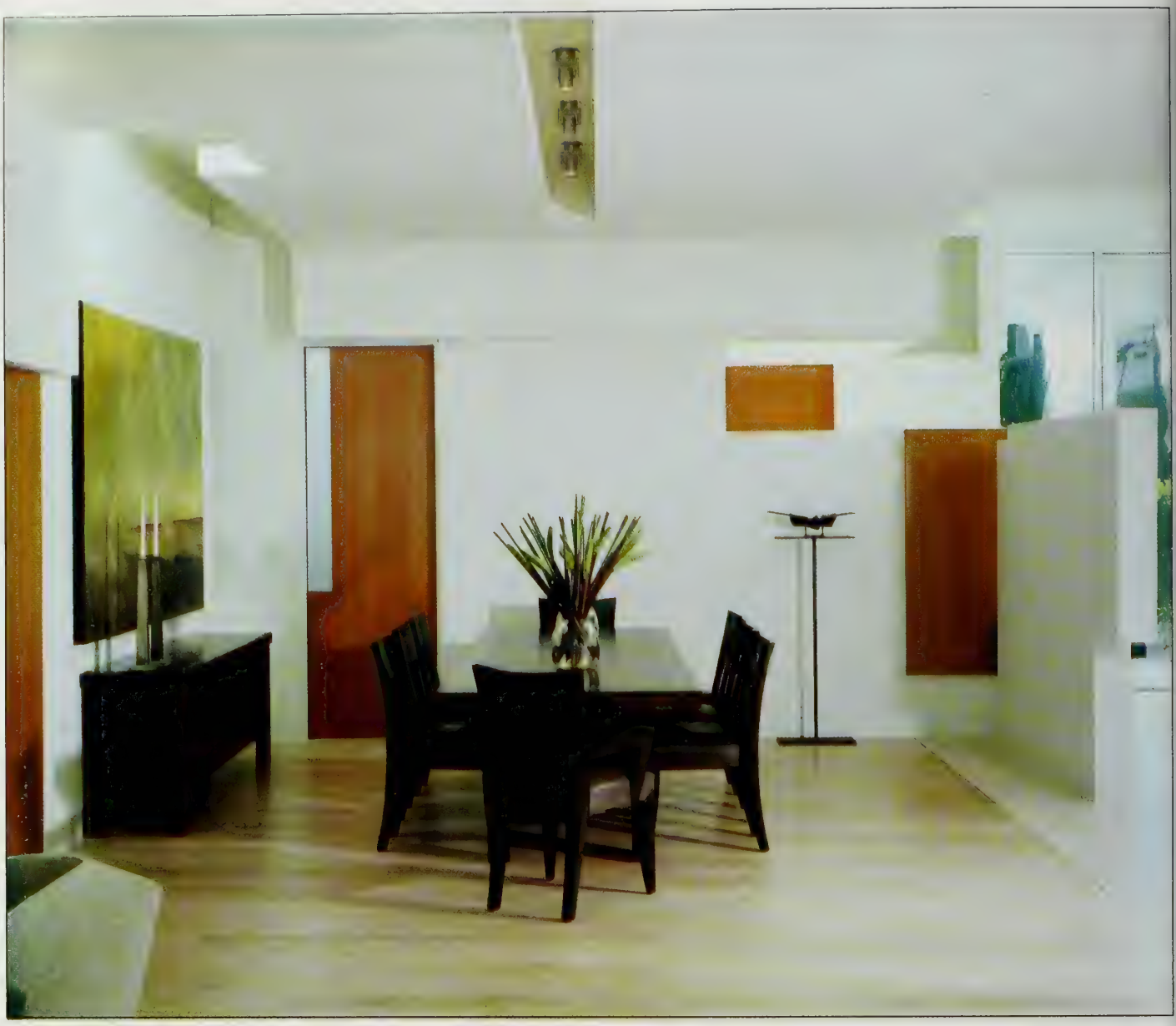
of the San Fernando Valley with a backdrop, on clear days, of receding mountain ranges. Clients and architect decided to tear down the existing structure to its foundations, eliminating all but a few graceful pines, and start afresh.

After more than a year of discussions, the Lenards trusted Harlan to provide a contemporary design they would feel comfortable with. "From seeing Jim's work, we knew there would be a lot of sharp edges, but we felt that wood and stone and the right furnishings would soften them," she says. The first priorities were to open the house up to the gardens through sliding glass doors, group light-filled rooms around a high-ceilinged living/dining room large enough for entertaining, and have an intimate kitchen/media room.

Allen Lenard, who wakes early, wanted a study with its own bath so he could start work at four in the morning without disturbing his wife. They considered a second-story master suite linked to a gym by a catwalk that would span the living/dining room, but they ran into problems on height and setbacks, since the house is located in a tightly regulated view corridor. It made more sense to put all the rooms on the same level.

Beyond these straightforward requirements, the clients gave their architect a free hand, and they were delighted with his initial design—compact and lucid but full of surprises. Reticent white stucco cubes conceal the entrance from the forecourt, and one has to step up and around the garage to discover an axis that extends through the house, dividing public from private areas and revealing the vista beyond. A border of river rocks evoking a dry streambed separates the concrete walkway from a Japanese-inspired garden, with dwarf bamboo, to one side. The interior spaces vary in size, from the eleven-foot-high entrance hall to the fifteen-foot-high living room and down to the ten-foot-high dining room and the eight-foot ceiling of the kitchen and media room. These shifts of height—accentuated by shaftlike skylights, slots for recessed lighting, and angled soffits—ani-

"We made the living area larger than it was previously," says Harlan. "I gave the room light, space and a view." Corner glass panels retract "to bring the outdoors in." The Donghia sofa is upholstered in a J. Robert Scott mohair. A Dakota Jackson Ultrasuede is on the armchairs.



mate the cubic volumes and bring a spatial complexity to the heart of the house.

The walls are also treated as three-dimensional compositions of floating drywall planes, modeled by natural and cove lighting. The right angles and recessions play off each other, achieving a hierarchy of scale down to notches in the doors. Harlan sketched the geometries without using a computer, sculpting the spaces in his head and putting them down on paper. "It was a problem to be solved: How do I modulate this tall blank wall and give it some interest?" he explains. Fortunately, his contractor had trained as an architect and was able to achieve the level of precision such purity requires.

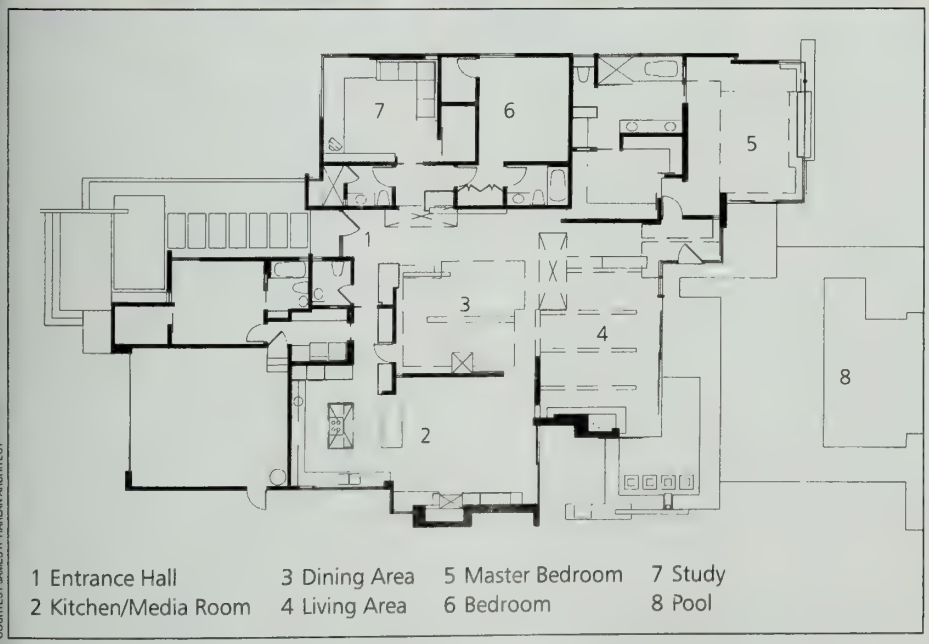
The Lenards insisted on maple floors in the living areas and carpet in the bedrooms, feeling that the travertine Harlan preferred would be too chilly and reverberant. They compromised on a border of stone around the wood, with the cork expansion joint between the two materials adding an unanticipated grace note. Built-in cabinets and joinery of straight-grain Douglas fir add a warmer tone and are themselves elegantly framed by the white stucco. As a result, one feels embraced by a Constructivist sculpture that is constantly shifting as one moves through it and as fugitive sunbeams dapple the walls. By filtering this intense light, the architect has balanced it with the cooler illumination that enters from the unshaded expanses of glass to the north. "The house changes its personality every hour of the day," says Allen Lenard.

Each interior space achieves a harmonious balance of openness and enclosure, color and felicitous detail. The same

ABOVE: Peter Burega's *Ascension #4*, 2000, hangs over the sideboard in the dining area. "The floating ceiling and wood panels blur the distinction between the walls and artworks," says Harlan. The table is Harlan's design. Dakota Jackson mahogany chairs.

OPPOSITE ABOVE: A media cabinet lies in front of one of three window walls in the master suite, which overlooks the rear lawn. A James Higginson print and a Guy Dill sculpture flank the bed. OPPOSITE: As seen in the architect's plan, the entrance hall runs the full length of the house.





1 Entrance Hall
2 Kitchen/Media Room
3 Dining Area
4 Living Area
5 Master Bedroom
6 Bedroom
7 Study
8 Pool

white stucco, creamy stone, blond maple and golden fir are employed throughout and are set off by the darker tones of the furnishings, granite countertops and the cool glint of the aluminum window frames and structural columns.

The house is even more dramatic at night. Sunken lights illuminate the horsetail borders, casting their shadows across the walls. From the rear lawn, one gazes over a carpet of lights in the valley below and turns to see the house reflected in the pool and the koi pond that wraps around one corner. The glow of wood and the abstract patterns of backlit white planes emerge through the invisible walls of glass. "It's more than I could have imagined and everything I wanted," says Marlene Lenard. Her husband concurs: "We got a work of art rather than a box to put art into." □

COURTESY JAMES R. HARLAN ARCHITECT





The exterior is punctuated with interlocking planes of stucco and glass. "You couldn't see through our old house," says Marlene Lenard, "but here there's an unbroken view from the entrance to the garden." The pool's edge echoes the volumes and voids of the structure.

Interior Design by John Stefanidis
Text by Holly Brubach
Photography by Fritz von der Schulenburg

An English Merger

CONSOLIDATING A LIFE WELL LIVED IN NOTTING HILL



Nostalgic but not sentimental" is how John Stefanidis describes himself, and it is an apt distinction when discussing the process of consolidating the contents of his former two houses into this, his new home. Born to Greek parents living in Egypt, the interior designer migrated to London in 1967 and has lived there ever since. "London is such a metropolis," he says, "bursting with talent, which it certainly wasn't thirty-four years ago. You can get the best craftsmen in the world, and at the same time there's been a great renaissance in the manufacturing of luxury goods, and all this is conducive to one's creativity."

For this house, in Notting Hill, Stefanidis became his own client, doing for himself what he routinely does for others: making sense of space, integrating the new with the existing. (A selection of his international projects is docu-



"It's urban, contemporary and very individual," interior designer John Stefanidis says of his London residence. ABOVE: He drew inspiration for the entrance hall mirror's frame from Borromini. RIGHT: *Man with Lone Pine* by Vittorio Amato stands on the *faux-marbre* mantelpiece in the living room.





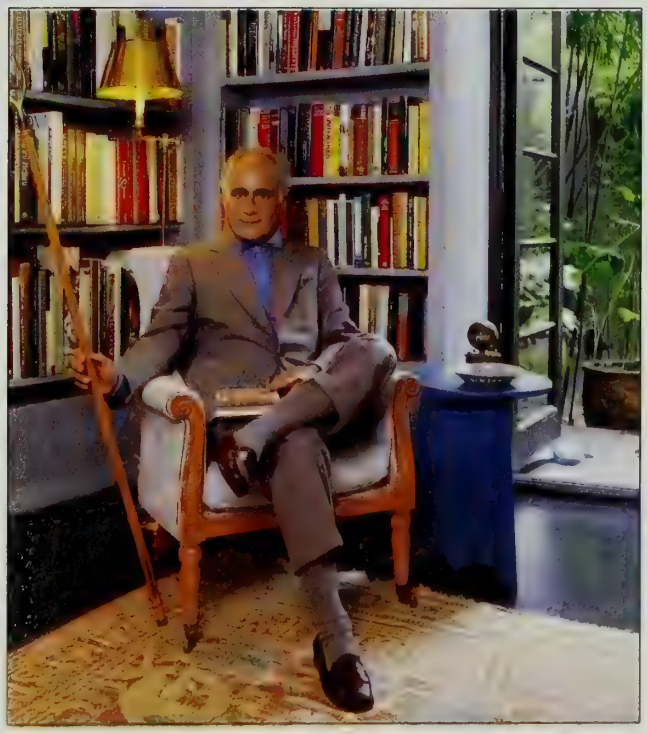
LEFT: Arranged in a corner of the sitting room, which has walls clad in vertical and horizontal pine boards, are four studies of irises by Teddy Millington-Drake. The shelves hold Japanese ceramics and stacks of photo albums that have ribbons embroidered with identifying dates.

BELOW: *Untitled Series II* by Mark Francis hangs above the sitting room fireplace; next to it is blue-and-white Spode porcelain. A William Morris cachepot, left, is on an 18th-century table. BOTTOM: "Where to put my books was a priority," says Stefanidis, who sits in the small library.



mented in *John Stefanidis—Designs*, a book to be published next spring.) The past, souvenirs of far-flung travels and the residue of an international life rich in friends and art, suffuses every room without overwhelming the present. The antique and the contemporary coexist in a seemingly effortless harmony that has come to be the designer's signature.

Nostalgic, to Stefanidis's way of thinking, means "you think about the past with affection, but you don't mind that it's over." It was without regrets that he left his house overlooking the Thames and his country retreat in Dorset, each a residence of some twenty rooms; he'd lived in them for twenty years. "The time had come," he says [illegible]





ABOVE: The dining room opens onto the garden. "I thought I'd use it only in summer, but in fact I use it year-round," notes the designer. He painted the walls, which he calls "invented marble," in lilac and gray. The stone tabletop is supported by a rusticated and pebbled cement base.

ply. He kept his residence in Greece, where he spends six weeks or so a year. But the rest of the time, he explains, he wanted freedom from the responsibilities that large properties inevitably entail.

He found the house, probably built in the eighteenth century, through a friend. "I'd looked at so many," he remembers. "Yet I just suddenly knew that I could live here. It needed complete reinventing. But that's one of the things I'm good at—I can tell what something is going to be." He was drawn by the possibility of creating an enfilade from the sitting room facing the street through the inner courtyard to the dining room and the garden beyond. "Even though it's a small house, you can see all the way through, which gives you a feeling of space," he says. "What's unexpected is the garden, which is very, very long but very, very narrow." In addition, the windows are positioned in such a way that the light enters from opposite sides of the rooms. "Cross light and enfilade," he declares, "are two things I'm really keen on."

Stefanidis gutted the house and started over, keeping only the pine paneling in the entrance hall and the living room fireplace's grate. Working with a set of plans, he determined what furniture he could bring in. As in many London houses of the period, the rooms were irregular; for example, one wall in the living room was bowed, and there were few right angles. "Some things fitted physically but not in any other way," he recalls. What survives is "a complete mixture," a selection of pieces culled from both the city and the country, "and not necessarily the most valuable ones, just what suited."

Stefanidis's books are everywhere. They were, he says, his first priority in the house's redesign. The downstairs library, its cerulean-blue walls overpainted with blue squig-



RIGHT: "The small red library disappears behind secret doors hung with charcoal sketches of Venice," Stefanidis points outs. The walls, sofa and tables are covered in handwoven Florentine silk moiré. The ottoman and pillow needlepoints were done by friends and relatives.


ANTHOLOGY
MUSIC

"All colors are worthwhile. It's terribly easy to have good-taste schemes, but that's boring."



ABOVE: Stefanidis designed the master bedroom around his collection of Indonesian batiks, which he copied for the wall, drapery and upholstery fabrics. "The palette is more muted than in the floors below, to create a sense of repose." Blue and green tiles complement the steel fire grate.

gles, and another, smaller library upstairs, its walls covered with red silk moiré, typify Stefanidis's assured use of color. "I don't believe one can have prejudices about color," he says. "All colors are worthwhile. It's terribly easy to have good-taste schemes, but that's boring. You only need to look at any modern art and see how the colors clash—think of the colors there are in a Picasso. You can achieve a sense of uniform brightness, a sense of comfort with color.

"The light in London changes in the autumn," he adds, "and then the summer colors become quite wrong." For much of the furniture, Stefanidis made slipcovers, which are used in summer. When the weather is warm, the dining room opens to the outdoors. Its slate floor is a continuation of the stone in the courtyard, where a soothing waterfall exits from a slit in the wall, and the garden terrace, planted with box hedges, camellias, fruit trees, clematis and Japanese wisteria, much of it brought from his garden in Dorset. "So I haven't given that up," he says.

A still life on the wall in the living room depic[illegible] pri[illegible]ves. [illegible]

jects in it are a vase, since transformed into a lamp, and a Cartier clock, both of them now on the table in the corner; a brass Cloud table, of Stefanidis's own design, now set to one side of the sofa; and a sculpture, which is downstairs. "Later in life," he says philosophically, "you realize that there are things that have become a part of you." Not that he has clung to these things, he insists. Far from it. Instead, he finds that "certain things cling to you, really." □

RIGHT: Watercolors of India and Burma by Millington-Drake are displayed above a Le Corbusier chair in the master bedroom. A statue of the Hindu god Ganesha, a Jean Cocteau plate and a Pacific seashell rest on the 1930s English chest of drawers. The [illegible]th-century gilt mirror is Italian.







Vice President and Mrs. Cheney

AMERICAN ART PREVAILS IN THE REFURBISHING OF THEIR WASHINGTON, D.C., RESIDENCE

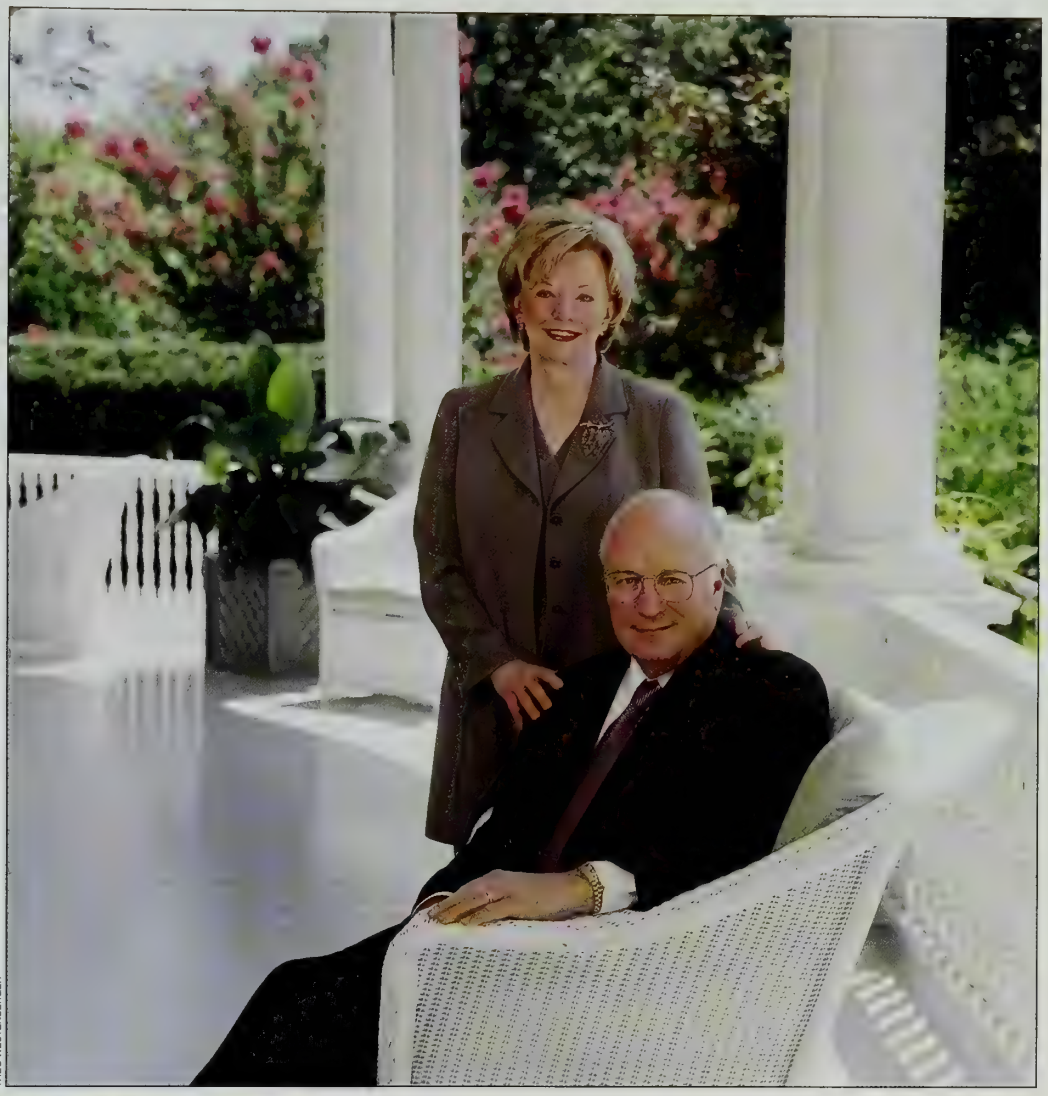
Interior Design by Frank Babb Randolph/Text by Lynne V. Cheney/Photography by Durston Saylor

The white nineteenth-century house overlooking Massachusetts Avenue has much to commend it: a lovely setting on land once called Pretty Prospect, a wide veranda from which to view the acres of surrounding greenery, gracious high-ceilinged rooms that manage to be both stately and inviting. In fact, the house has so much appeal that it has a history of government higher-ups taking it over from government lower-downs. Built in 1893 for the superintendent of the United States Naval Observatory, the house was taken over by the chief of naval operations in 1923. Then the vice president (or, at least, the United States Congress on behalf of that office) cast covetous eyes on it, and it became the home of the second family in 1974. Given this history, Dick and I like to joke that we are quite grateful that President and Mrs. Bush are happy where they are.

We visited this house many times during previous administrations. I remember a reception when the Mondales lived here and later a Christmas party hosted by George and Barbara Bush. One summer evening we had dinner here with Dan and Marilyn Quayle. Last January, Al and Tipper Gore kindly invited us for coffee and a tour.

Number One Observatory Circle, the official address, hasn't had a long enough history as the vice president's residence to have a collection of distinguished furniture, so, like other recent residents, we've brought some of our own things to the house and prevailed upon oth-





THEO WESTENBERGER



ABOVE LEFT: In Washington, D.C., Vice President Dick Cheney and his wife, Lynne (above), live in a house built in 1893. "President and Mrs. Ford were supposed to be the first second family in residence, but he became president before they could move in," says Lynne Cheney.

Designer Frank Babb Randolph worked with Lynne Cheney to redecorate the rooms. LEFT: Celadon tones highlight the living room, which contains pieces collected over the years. A Niermann Weeks stripe is on the painted French chair. Carpet from Stark.

Dick and I like to joke that we are grateful that President and Mrs. Bush are happy where they are.



THEO WESTENBERGER

ers—mostly the State Department—to lend us theirs. Over the next few years, we hope to use private funds donated to the Vice President's Residence Foundation to add to the house's permanent collection. Meanwhile, as Frank Babb Randolph, the interior designer with whom I've worked, observed the other day, we depend heavily on "borrowed finery."

Frank was the first person I thought of when I realized that I would be in charge of refurbishing this grand old house. I like the things he has done very much. His rooms are never crowded, but they are elegant and com-

"These rooms are a perfect antidote to the contentions of Washington life," Lynne Cheney remarks. ABOVE: The couple in the living room. RIGHT: Helen Frankenthaler's 1975 *Lush Spring* dominates the room. Summerhill sofa fabric. The club chair fabric is from Nancy Corzine.


FRANKENTH





Above: In the dining room are a table on loan from the State Department and chairs made by Baker for the Quayles. Over the circa 1775 English table are oils by Milton Avery, top, and Martha Walker. The Steinway & Sons piano was donated. Niermann Weeks drapery silk.

fortable. I was very pleased when he agreed to join me on this project.

The naval personnel in charge of the residence asked my husband and me to delay moving into the house for six weeks after the inaugural so that new wood floors could be put in on the first and second floors. The old floors had been refinished so many times that nails were sticking up. For safety reasons, the navy also replaced the fireboxes in the residence's seven fireplaces, and that made new fire surrounds necessary. The navy officer supervising these projects thoughtfully consulted with Frank and me about materials and finishes. I am particularly fond of the silvery color Frank chose for the sunroom floor.

Using privately donated funds, we started wallpapering, carpeting and re-covering. The William Morris–style wallpaper in the library is something I would never have thought of, but when Frank brought over a large sample, it was an obvious choice. The fabrics Frank gathered for us to choose from were wonderful. One guest, examining the striped silk taffeta draperies in the



Andrew Wyeth's *Siri* and, right, John Henry Twachtman's *Winter* are among the artworks on loan to the house. "I like to invite people over for afternoon tea, and the library is the perfect place for it," says Lynne Cheney. Hinson & Company lounge chair fabric. Stark carpet.

living room and the dining room, observed that if she had to play Scarlett O'Hara, these were the drapes she would want to make a dress from. The drapery fabric guided the rest of our choices, all of which are either variations on a lovely celadon or colors compatible with it.

One of the great pleasures of living in the vice president's house is being able to borrow art to display in it. My first phone call was to Helen Frankenthaler, whom I know through mutual friends. When I told her I wanted to hang one of her paintings in the house, she sent a stack of exhibition catalogues. One work stood out: *Lush Spring*, an eight-by-nine-foot painting owned by the Phoenix Art Museum. I was delighted when they agreed to lend it and immediately started worrying that it would, despite all our careful measurements, be too large for the wall over the sofa. But when it arrived, it fit, and we love it.

We've had several dinners to celebrate the art in the residence. Helen Frankenthaler has been our honored guest, as have Nancy Lorenz, whose painting hangs in the



LEFT: Family portraits adorn the English desk where Lynne Cheney often works. She is the author of both fiction and nonfiction books, including a historical review of nine leaders of the House of Representatives, which was cowritten by Vice President Cheney.

OPPOSITE: In the second-floor study are a Biedermeier secretary, a Continental chair and an Asian bench from the Cheneys' collection. The sword at center was carried by the vice president's great-grandfather Samuel Fletcher Cheney, a Civil War captain. Hinson & Company lamp.

entrance hall, and Elaine Kurtz, who took a painting I admired off the wall of her New York loft so that we could hang it in the dining room. Andrew Wyeth, whose painting *Siri* hangs in the library (and looks as though it were meant to be there), hasn't visited yet, but his son Jamie came to dinner and brought the most beautiful hostess gift: a study he did of the vice president's house several years ago that he is generously lending to us now. We are using it for our Christmas card.

Since Dick and I are from Wyoming, we are particularly fond of the western art in the vice president's residence:

Since we're from Wyoming, we are particularly fond of the western art in the residence.



Evoking the Cheneys' home state of Wyoming, the second-floor private quarters display western artworks. RIGHT: Gerald Balciar's *Prairie Thunder* sits beneath oils by George Catlin on the landing. "They radiate authority," notes Lynne Cheney. Niermann Weeks lantern.



a bronze moose by Henry Shrady in the sunroom that comes from the National Museum of Wildlife Art in Jackson Hole, Wyoming, and a bronze buffalo by Daniel Ostermiller in the library. Upstairs are three of George Catlin's amazing portraits of American Indians, as well as Karl Bodmer aquatints of western scenes from the same period. There are paintings of mountains and high plains and sculptures of wildlife, all of which remind us of our real home in the West, the one to which we will return at the end of our years at One Observatory Circle. □

ABOVE: A favorite site for informal meetings held by the vice president, the sunroom features new floors with a silvery finish chosen by Frank Babb Randolph. The bronze is *Bull Moose* by Henry Merwin Shrady. Chair at right from Donghia. Low table from Bielecky Brothers.

RIGHT: "It's the first room we use every day," Lynne Cheney says of the fitness room, which was added to the house during the residency of Vice President and Mrs. Quayle. The photographs by David Bohrer show Vice President Cheney riding in Wyoming and fishing in Idaho.





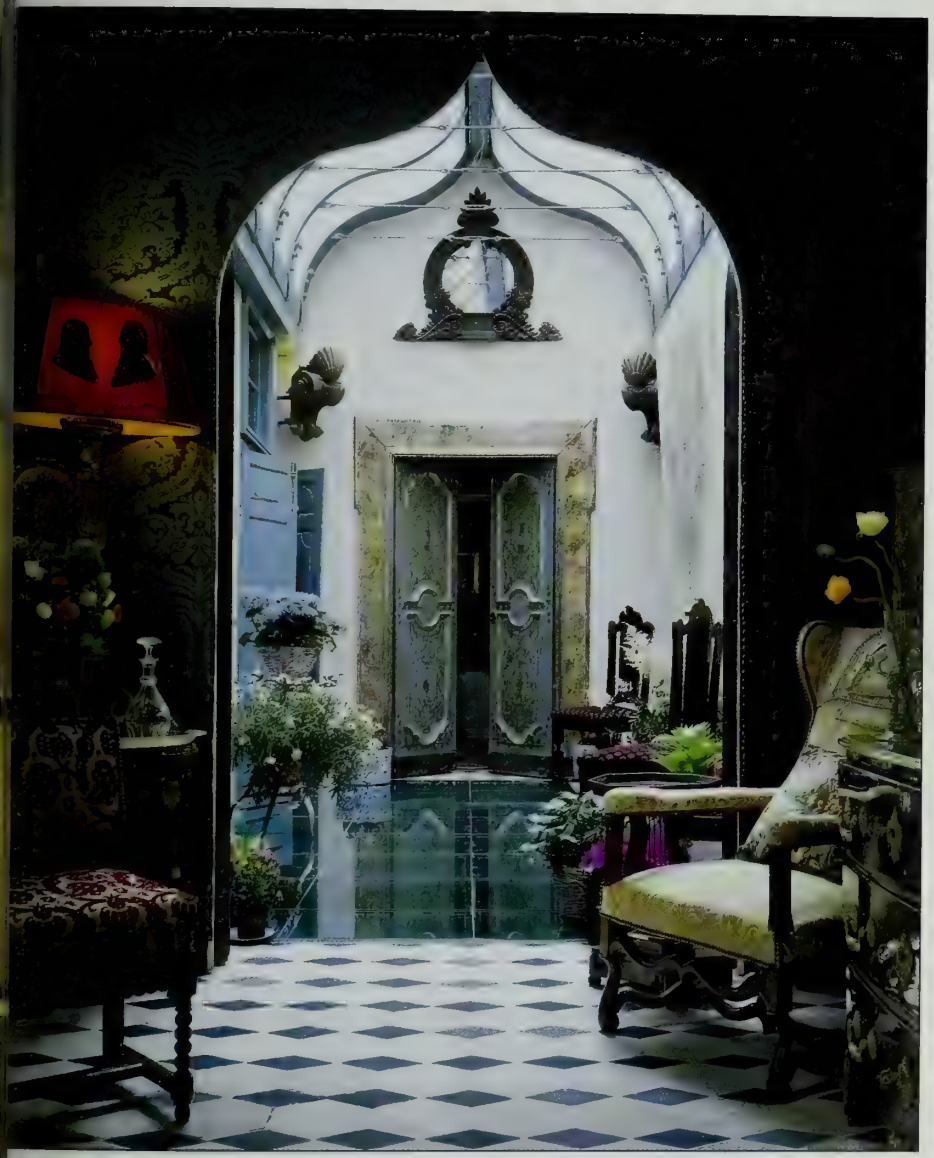
The master bedroom is furnished with pieces the Cheneys brought with them, including the Victorian chaise and Aubusson-covered pillow, the Egyptian octagonal table and Chinese side table. "Being in the second-floor turret is like being in a tree house," says Lynne Cheney.



Period Perfection

AN ANCIENT MARAIS TOWN HOUSE IS BROUGHT BACK TO ITS HEYDAY

Interior Design by Christophe Gollut/Text by Michael Peppiatt/Photography by Marina Faust



London-based interior designer Christophe Gollut restored an ornate town house, built in the 16th century, for publisher Yann Hentschke. ABOVE: The light-filled conservatory, which joins the master bedroom and the living room, features a glass floor and roof.

OPPOSITE: Warm colors and low light predominate in the entrance hall and make their way throughout the rest of the town house. A painting on fabric provides a backdrop for a pair of 19th-century Japanese vases converted into lamps and a marble bust purchased in Paris.

Once in Paris, anyone with an interest in beautiful old houses will make a beeline for the Marais. Stretching westward from the Place des Vosges, the neighborhood abounds with streets lined with magnificent palaces and noble town houses built in the sixteenth, seventeenth and eighteenth centuries. Because the French aristocracy flocked to the area after Henry IV built his palace there in the early 1600s, there are imposing gateways and courtyards, ornate façades and formal gardens galore.

Having fallen out of favor after the French Revolution, the Marais became so spectacularly dilapidated by the fifties that it was considered a slum. Renewed attention to the area has revived it, and over the past twenty years the Marais has once again become one of the most fashionable and sought-after places in Paris. For Yann Hentschke, a publisher who had been living in New York, the Marais seemed the ideal place to look for a town house. "After leaving New York, I lived for a while with my young son in a small fifteenth-century château in the Touraine," Hentschke explains. "It was idyllic, but Paris suited his educational needs and my business interests much better. We knew we wanted an old house, so the Marais was the obvious choice. And when we found this sixteenth-century house, we felt we'd found the counterpart to our country château in the center of Paris."

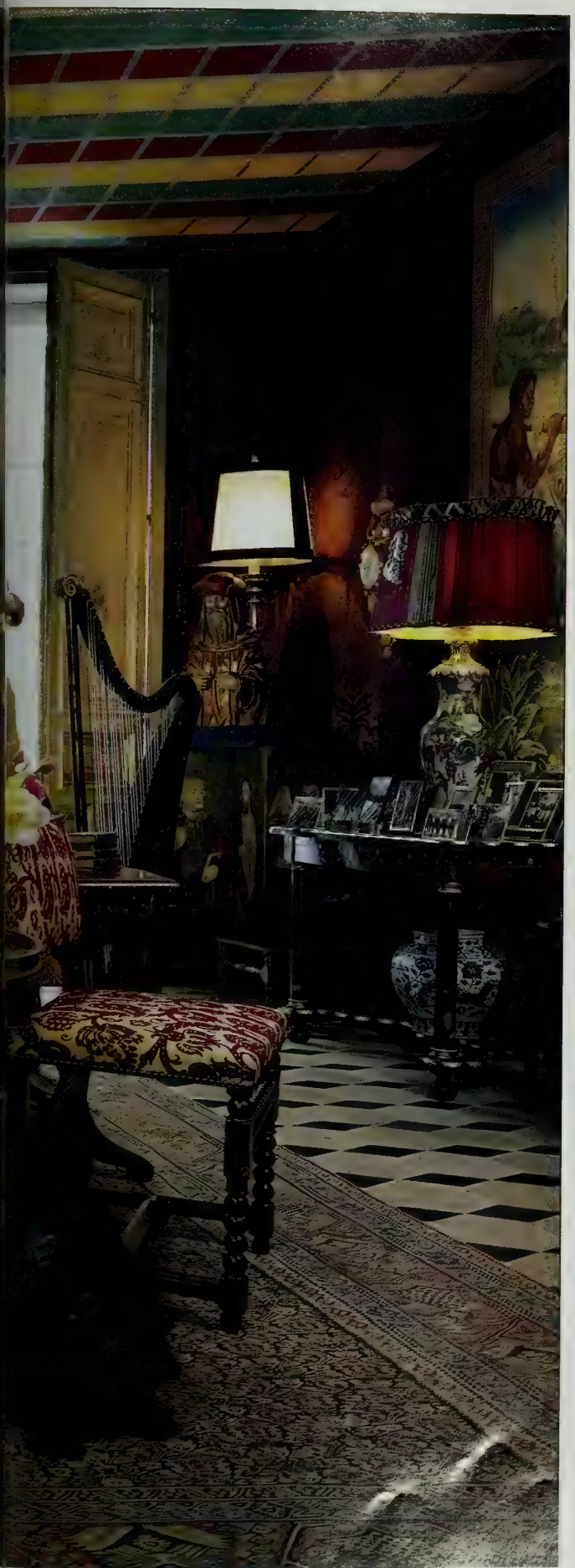
Unlike the château, which was well maintained, the Marais town house was extremely run-down. At some point in the nineteenth century the building—like so many others in the area—had been turned into a small factory. "Inside, I have to say, there was nothing of architectural value left, apart from the barrel-vaulted stone cellars and a beautiful wrought iron banister leading up the stairs," he says.

Everything needed to be redone, from top to bottom. A major problem was the glass roof over the house's central well; he thought of replacing it with a Gothic-style conservatory roof and taking the floor out so that some light would filter through. Hentschke asked interior designer Christophe Gollut, who had been a friend for more than twenty-five years, what he thought of the idea. "Christophe said, 'Take the floor out if you like, but replace it with one made of glass.' It was a brilliant idea," says Hentschke, "because it increased floor space. It took me about thirty seconds to agree."

Once the structural issues had been resolved, Hentschke and Gollut concentrated on making the most of the interior.



"When we found this town house, we felt we'd found the counterpart to our country château in the center of Paris," says Hentschke.







LEFT: Deep green, vibrant yellow and red velvet set a rich tone in the living room; dark wood and gold accents reinforce its opulence. Floor-to-ceiling hand-painted shutters limit the amount of sunlight in the room and help maintain its cool temperature. Rug from ABC Carpet & Home.

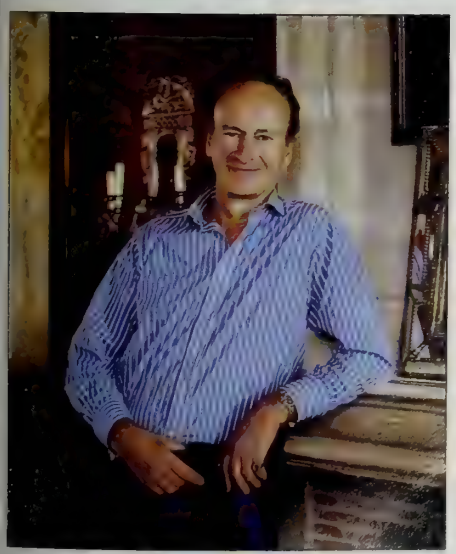
TOP: In the dining room, converted from a cellar, a barrel vault looms above an 18th-century *parquet de Versailles* table and a set of leather-upholstered walnut chairs. ABOVE: Decorative paintings line a stone-and-wood staircase with its original 16th-century wrought iron banister.



OPPOSITE: Eighteenth-century Venetian doors with painted details open into the master bedroom. A candlelit 19th-century portrait, a piece from Hentschke's personal collection, hangs on a blue-and-caramel damask-covered wall. A needlepoint rug rests on the floor.

BELOW: In a bedroom on the third floor is a Renaissance-style canopy bed. Gollut (bottom) bought the 19th-century framed mirror, which is mounted above a mahogany commode with silver fittings, in London. He found the late-19th-century Persian area rug in Paris.





In the cool, lofty cellars, they installed a kitchen and a dining room, as well as an exercise area and a sauna. The first floor was given over to an entrance hall and a study, while the second story became a living room on the street side and, beyond the intervening glass floor, a master bedroom. On the floors above, they fit in five more bedrooms, each with a mahogany-paneled bath and one with a planted terrace overlooking the rooftops of Paris. And although the house is relatively narrow, there was room for a small elevator.

"Yann had very clear ideas about what he wanted and what he didn't," remembers Gollut. "He found not only all the period terra-cotta and stone-and-slate floors from the Touraine but no fewer than eight seventeenth-century stone fireplaces." Hentschke scoured antiques shops and auction houses outside Paris. "He also came up with all of the antique doors we needed," says Gollut. "He really brought this old house back to life with the kind of period features it might ideally have had in its heyday."

Hentschke had equally firm opinions when it came to decorating, but he allowed himself to be guided by Gollut's experienced eye. "All the fabrics came from Christophe's shop in London, except for the damask in the master bedroom, which I got directly from Bevilacqua in Venice," Hentschke explains. "It was a marvelous excuse to show my

continued on page 198

Shades of the Midwest

COLOR TRANSFORMS A GEORGIAN REVIVAL RESIDENCE IN ILLINOIS



As an interior designer, if you're working thoughtfully and earnestly, you're always reinventing yourself," says Los Angeles–based interior designer Barbara Barry. "Nothing is more stagnating to the creative life than laziness and repetition."

Reinvention can come from within, through study and travel, observation and reflection, or it can be provoked from without, by the building itself or even by the strong opinions of clients. A combination of all of these factors characterized Barry's two-year re-creation of a spacious Georgian Revival house outside Chicago. Originally designed by Arthur Huen in the mid-twenties, it underwent several renovations in the intervening decades.

The strongest departure from—or amplification of—Barry's customary tranquil, subdued interiors was her use of vibrant color as she conceived of a new life for the lakeside residence. "Often, I'm not thought of as using color," she says, "but especially during those long white Midwest winters, color can be a comfort."

Before color was injected, however, restructuring was required in order to adapt the house to the needs of a young family that had somewhat reluctantly left the vitality of urban Chicago for the space and verdure of suburbia. Marvin Herman, the architect who had twice before remodeled the house for previous owners, worked with Barry to translate the clients' needs and implement a rigorous updating of all of the house's systems. On the basement level, land was excavated and an existing war-



ABOVE: Architect Marvin Herman and interior designer Barbara Barry re-created a Georgian Revival house near Chicago. RIGHT: Karen Knorr's 1986 *The Genius of the Place* hangs in the entrance hall. Cowtan & Tout settee fabric. Rug from Mansour. Elizabeth Eakins stair runner.

Architecture by Marvin Herman & Associates
Interior Design by Barbara Barry, [illegible]
Text by Michael Frank/Photography by Dominique Vorillon





Barry established "a youthful yet formal" tone in the living room by using different values of fresh celadon. A George Smith sofa rests on a Stark carpet. Manuel Canovas sofa and side and tub chair fabrics. Scalamandré and Manuel Canovas pillow fabrics. Newel Art Galleries sconce.



ABOVE: A circa 1780 Louis XVI–style mirror reflects a 1930s Sèvres porcelain collection in the living room. Scalamandré ottoman fabric. RIGHT: Chairs with fabric from Brunschwig & Fils sit on a Mansour rug in the straw-yellow dining room. The chandelier is from Marvin Alexander.



ren of rooms was opened up and expanded to add a full-size media room, a wine room and a playroom. A conservatory (imported from England, piece by piece) was installed on the second level. The kitchen and each of the baths were completely gutted and re-created, while a splendorous master bath was built from scratch. Moldings were restored, floors rehabilitated, shutters replaced, and every single one of the house's 128 windows was meticulously reproduced. "The husband asked us to hold each new window up alongside the old one," Herman recalls with a laugh. "He wanted to make sure they were *exactly* the same."



Barry was not daunted by this kind of precision, nor by the clients' varying needs. "They have three children and were in transition," she explains. "They had outgrown the bright, slightly cartoonish look of their previous home, but they didn't want the sedate, rather serious rooms that seem typical of some Chicago interiors. 'We're a young family,' they told me, 'but we're a traditional one, too. Help us find a way to translate that into a house.'"

The connotations of "house" and "home" are of equal importance to Barry. "To me a house is its aesthetics: materials, colors, furniture, art and objects," she says, "but it's also a home, a quality of life that feels secure, an environment that's a haven in this hectic world."

How are comfort, youth and tradition conveyed in a design project? In this case, it all began with color. In the living room, Barry stippled the walls celadon and painted the moldings in another shade of green. Her goal was to "unify the room rather than trace it out or spotlight its details." Similarly, when it came to fabrics, she kept to a narrow color range, changing only fibers and textures.

"The wife loved all of the molding in the house. And she loves to collect objects and pictures," Barry says. "This is ideal, but when you have someone who likes stuff, you want to give them a quiet interior, a soothing backdrop." Barry sought to advance this idea in the breakfast room, where the walls are painted in a grass-green strié—but since she felt that there, the moldings could stand the contrast, she accented them with white. Throughout the house, different finishes typify Barry's subtle modulation of hue and texture: faux stone in the sitting room, faux brick in one of the hallways, sponging in the master bedroom and stenciling in the dining room,

ABOVE: Barry thought to give the breakfast room "more saturation," she says. "It's a morning room, after all." The walls were hand-striéd in a rich grass green. Ivory and dark wood keep the palette crisp and light. Schumacher area rug. Chair fabric from Cowtan & Tout.

OPPOSITE: The light-filled conservatory is where the clients' children complete their art projects. The surrounding trees, casual wicker, easel and stone floors lend a feeling of enchantment. The space also provides a place from which to watch the seasons change. Schumacher sisal rug.





Jack Youngerman's 1954 *Banlieve* adds a modern touch to the raspberry-colored master bedroom. "I liked its intimacy," says Barry. "Big bedrooms are the worst." The striped fabric is from Cowtan & Tout. S. Harris valance fabric. George Smith bench and tufted chaise.

which proved to be a challenging space.

It had formidable moldings and an unusual configuration that lent itself to being outfitted with two tables, two sets of chairs and two chandeliers. The windows were of different sizes and shapes and therefore difficult to cover in a unified manner. But rather than fighting the quirkiness of the space, Barry played it up and brought out its theatrical side. The straw-yellow finish is in a stylized nineteenth-century motif, hand-stenciled in imitation of wallpaper. The white moldings shine with the intensity of sunlight bouncing off newly fallen snow.

The master bath occupies a room



that was originally slated to be a dressing room. "When I saw the view through the trees, and the light, and the shape of the room," she recalls, "I went on a campaign to have it reassigned." Barry credits the bath's intricate puzzlelike resolution to Will McGaul, a senior designer in her firm. It features a shower with a carved marble bench, a tub that seemingly spills into the garden, and freestanding vanities.

When a house is so carefully thought through, is there any room for it to evolve freely? "If it doesn't," Barbara Barry declares, "then your work is a failure. We're back to stagnation. A house is like a human being. You give it guidance in the beginning, but you expect it to grow with its owners—ideally over the course of a long and happy life." □



ABOVE: The master bath, formerly a sun porch, offers views of the garden and is furnished with a large marble-and-wood tub. Vanity chair fabric from Manuel Canovas. S. Harris drapery fabric. Wallcovering from Carleton V. Floor lamps from Jean Karajian. Waterworks sink fittings.

BELOW: Landscape architect Scott Byron designed the lush and predominately green garden, where white and lavender perennials demand the eye's attention.





HISTORIC ARCHITECTURE

Paul Rudolph

A CONSTRUCTIVIST MASTERPIECE IS RESCUED IN MANHATTAN

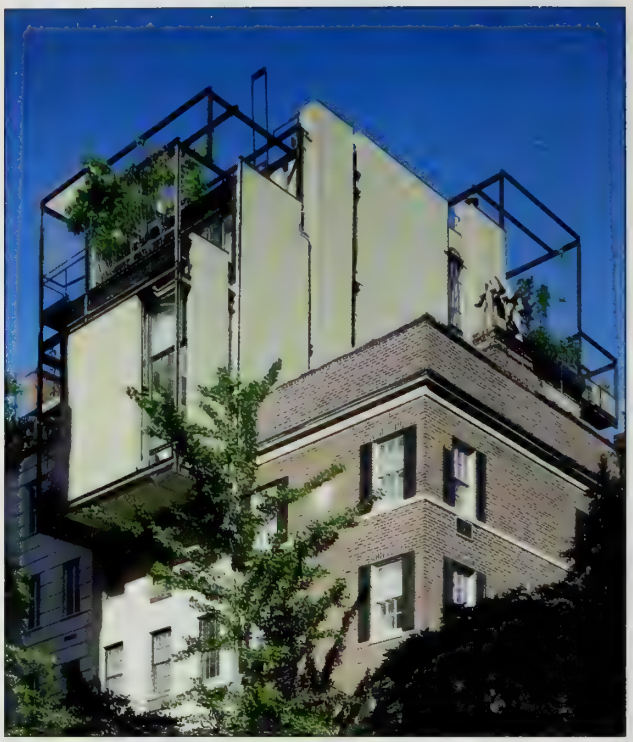


Modernist architect Paul Rudolph's Constructivist residence on Beekman Place in Manhattan, which contains more than 30 distinct levels and cutouts, has been painstakingly restored by Gabrielle and Michael Boyd. Donald Judd's multicolored *Untitled (Swiss Box)*, 1987, overlooks the living room. The bronze on the table is by Man Ray.

Text by Mildred F. Schmertz
Photography by Scott Frances

Time was running out for a four-story penthouse designed by modernist architect Paul Rudolph. He had lived in the space that crowned his five-story 1900 town house, on New York City's Beekman Place, from 1978 to his death in 1997. For three years his executors had tried to find a new owner who would preserve the entire building and its interiors. They were finally about to let it go to a developer who intended to demolish the penthouse and replace it with conventional apartment floors when in stepped modernist furniture collectors Gabrielle and Michael Boyd.

"The first time we saw it," Michael Boyd recalls, "we completely understood it because of our Constructivist leanings. It was instantly readable and wonderful for us." The building presents a quiet classical front to the street, but a glance skyward reveals a Constructivist tour de force of steel-framed balconies and open lattices covered with vines—a stylistically radical, defiantly noncontextual, rooftop addition. The architect turned the rear façade, which faces the East River, into tiers of glass



RIGHT: When the Boyds acquired the steel-and-concrete penthouse and the 1900 town house beneath it, they transformed the spaces into their living quarters, a library and a gallery. BELOW: Important modern furnishings fill the rooms. A 1950s Jean Prouvé sofa is in the library.





Arranged together in the stark white library are a Marcel Breuer plywood Isokon chaise longue, a Sori Yanagi butterfly stool, right, an Isamu Noguchi rocking stool and an armchair by Gerrit Rietveld. "The stairs are illuminated at night," Gabrielle Boyd points out.



This eccentric aerie is about space—space that unfolds into nature.

ABOVE: "The living room had Mylar glued to the exposed steel columns and beams; we stripped them and repainted them white," says Gabrielle Boyd. "Originally there were disco lights in the rug and a bed sunk into the floor." At left stands a Hans Wegner leather-and-steel Ox chair.

OPPOSITE: A view that takes in the kitchen and dining room reveals the complex linearity of the multiple levels. Judd created the galvanized-steel chair, left, in 1984. Below the cantilevered stairs hangs Burgoyne Diller's *First Theme*, 1960. The marble floors were refurbished.





walls and more balconies.

Transforming a "before" into a successful "after" can sometimes be a very complex and challenging task, particularly if the before is a place of architectural and historic significance. "It needed a lot of work because it was in a state of dire disrepair, but we were excited to save it," says Michael Boyd. He and his wife have made all nine floors into a family home for themselves and their two young sons. With plenty of room to spare, the house is also a showcase for selected pieces from their distinguished collection.

Over the course of twelve years the couple has assembled hundreds of chairs and tables and more than a thousand other furnishings and objects. Designed almost entirely by architects, the accumulation begins with early-twentieth-century chairs by Peter Behrens, Otto Wagner, Josef Hoffmann and Frank Lloyd Wright and spans the decades to include chairs by Donald Judd. Although their collection consists of familiar modernist icons, there are many rare pieces known best to connoisseurs. All were bought and continue to be

LEFT: A fiberglass-reinforced polyester Molar chair by Wendell Castle faces the master bath; beneath the vanity is an Eero Saarinen Tulip stool. Above the 1931 aluminum table Warren McArthur made for the Arizona Biltmore hotel is *Composition* by Sophie Taeuber-Arp.



LEFT: "Rudolph shared the master bedroom with a huge white rabbit that lived under the floorboards," reveals Gabrielle Boyd. A Rietveld Militar chair is paired with a Bart van der Leck and Piet Elling desk; the slatted aluminum chair was fashioned by Breuer.

maintained in their original condition. A slatted armchair (1922–24), for example, made by Marcel Breuer in his early twenties while a student in the cabinet and joinery workshop at the Bauhaus, still has its original cloth seat.

As the Boyds discovered on first sight, the surest way to begin to comprehend the fundamentals of Rudolph's architecture was to visit his penthouse. This eccentric aerie, influenced by the work of Dutch de Stijl architects J. J. P. Oud and Gerrit Rietveld, among others, is about space—space that unfolds into nature as it frames sky and garden; space that moves from small nestlike enclosures to large, light-filled open volumes; space demarcated by floors and ceilings that change levels and by vertical panels, often of clear glass, that semienclose various areas that essentially flow into each other. Definition is provided by steel columns and beams. Most of the floors are marble.

Furniture, art and its placement were integral to the entire spatial conception. Much of the seating was built in; tables were of glass, and chairs of Lucite—designed to appear as floating horizontal planes, intersecting the projecting and receding surfaces of the architectural envelope.



LEFT: The master bedroom was the most challenging preservation task for the Boyds—a tree was growing into the roof, the ceiling leaked, and wood floorboards covered the marble. Next to the window is *Infinity Net*, 1959, by Yayoi Kusama. Rietveld crafted the Zigzag chairs.

Art in the penthouse was kept to a minimum, and Rudolph used larger pieces sparingly. The focal point of the living room mezzanine was an Asian horse. An ancient Greek marble male torso graced the master bedroom. He liked to make patterns of very small objects placed on walls, shelves and tables and to display calligraphy and medieval music scores. Small African masks and figures were everywhere.

Because Rudolph was his own client for the penthouse, he was able to create spatial effects that no one who engaged him as an architect would have tolerated. Narrow halls, stairs and landings were constructed of clear Plexiglas so that space, plunging several stories, was visible through them. Visitors had no choice but to gamely tread on solids that disturbingly appeared as voids. Stairs were without railings.

The lower five floors, which Rudolph had remodeled into duplexes and rented out to tenants, are straightforward, elegant and beautiful, with the same language of marble and steel as in the penthouse and with similar railing-free stairs. The Boyds have configured them in a variety of ways that include an office and studio for Michael, who is a recording artist, composer and producer for film and television, and a gallery on the fourth floor in which rare pieces are exhibited. The fifth-floor duplex has become a library with newly installed floor-to-ceiling shelves. All the doors to the former units have been removed, and the spaces now open into each other, connected by an elevator and the stairs.



"Despite its terribly run-down condition, we were immediately taken with the house," says Michael Boyd (right, with his wife, Gabrielle).



Repairs to the duplexes and penthouse were the work of contractor-builder-designer Thomas Stephens. "He was aware of and sensitive to historical precedents; he was careful, and he had patience," reports Michael Boyd. The alterations were minimally invasive, and the couple added no new spaces. Rudolph's notorious and illegal tiny ele-

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LEFT: The gallery displays a Red/Blue chair by Rietveld behind Rudolph Schindler's plywood chair for the Lechner House. In the foreground are Verner Panton's aluminum footrest and a Sitzmaschine chair by Josef Hoffmann. Myron Stout's *Heirophant* painting dates to 1957.



The glass-walled rear façade, which looks out to the East River, has balconies encased in steel frames; they are arrayed with Hans Coray furniture from the 1930s and circa 1950 pieces by Van Keppel/Green. The plantings of Japanese cypresses and maples were laid out by Rudolph.

Magnificent Obsession

IMPERIAL RUSSIA IS RECALLED IN HOUSTON'S RIVER OAKS







Architecture by Ike Kligerman Barkley
Interior Design by Michael J. Siller Interiors
Text by Jeffrey Simpson
Photography by Scott Frances

OPPOSITE ABOVE: Interior designer Michael J. Siller and his partner, Larry Hokanson, collaborated with the architectural firm of Ike Kligerman Barkley to create a Russian Neoclassical–style residence in Houston. OPPOSITE BELOW: The entrance hall. Walker Zanger marble floor. BELOW: The living room highlights the designers' collection of Imperial Russian and Louis XVI–style furnishings. The portraits depict Nicholas II and Alexandra, Russia's last czar and czarina. Scalamandré red damask. Michael Taylor black-lacquered tea and cocktail tables.





During a fit of insomnia on a business trip fifteen years ago, rug designer Larry Hokanson began reading *Nicholas and Alexandra*, Robert K. Massie's epic history of the last czar and czarina of Russia. By the time he was finished, he was a confirmed Russian enthusiast. Therefore it wasn't surprising that, when Hokanson and his partner, interior designer Michael J. Siller, decided to build the house they had talked about for years in their hometown of Houston, it turned out to be a storehouse of Imperial Russian culture.

Hokanson and Siller's love for Russian antiques meant that their first trip to St. Petersburg took on the nature of a pilgrimage, and they were helped in their quest by the professional guides they found, Tanya and Nicky Yermolayev, whom Hokanson describes as "Park Avenue tour guides to Russia." Tanya Yermolayev had worked at the Hermitage Museum during the Soviet years, and she had stayed in contact with many of her former colleagues there. As Hokanson and Siller became more and more dazzled by the furniture and interiors of the Hermitage and the adjacent Winter Palace, she offered to introduce them to people who could facilitate the making of reproductions by the restoration department of the palaces. They knew that they were about to realize the love of a lifetime.

Upon returning to New York, Hokanson and Siller immediately made an appointment with their architects, the firm of Ike Kligerman Barkley. When John Ike, with whom Hokanson had worked for years designing rugs for mutual clients, saw the pair walk in carrying books about Russian art and architecture, he remarked, "Let's see what unaffordable ideas Michael has come up with."



LEFT: "We wanted to capture the mood of a reception room in the private apartments of an Imperial Russian residence," Siller says of the living room. "The color red, our favorite, makes people feel alive." Christopher Norman floor lamps. Hokanson carpets throughout.

BELOW: Inspired by their visits to the palaces of St. Petersburg, Siller and Hokanson filled the dining room with 19th-century-Russian-style pieces. The dining chairs and the doors are replicas of those in the Winter Palace. The portrait is of the young Czarevitch Alexis.



Hokanson and Siller had known all along that they wanted a formal house on their moderate-size lot in Houston's tony River Oaks—a house of sufficient presence to incorporate architectural elements, interior details and furniture similar to those they had seen in the Hermitage and the Winter Palace. Says Hokanson of Ike and his colleagues, "They can take a relatively small house and make it grand."

Of the house's placement, Ike says, "The idea of putting a house lengthwise on a lot, so that the end of the house serves as the façade turned toward the street, was a customary device of late-eighteenth- and early-nineteenth-century urban Neoclassicism, whether it was used in American cities such as Charleston, South Carolina, or in London or St. Petersburg. This type of house would allow more interior space and height than a conventional one on that lot."

Ike showed his clients a book of interior elevations by James and Robert Adam, Britain's best-known eighteenth-century Neoclassical architects. The Adam book contained a piano nobile—the main floor of a grand house that is located on the second level—that provided a sweep through the house, broken only by open arches.

The partners returned to Russia to meet with a curator in the restoration department of the Hermitage. "We had been advised," says Siller, "to bring blueprints, fabric samples and paint colors—anything pertaining to the house—as well as a list of the type of pieces that we wanted reproduced." They spent an entire day with the curator and her interpreter. The curator told them that she would let them know the next day whether the restoration department would agree to undertake the job.

The restoration department did agree, as a onetime arrangement, to reproduce examples of the furniture Siller and Hokanson wanted, so the two, guided by the curator, embarked on a daylong trip through the palaces. "The museum would only build exact replicas, using woods and techniques that had been used for the originals," explains Siller. "If the curator thought that a piece we were interested in would not serve for the purpose we were proposing, she would simply say *nyet*, and we would move on." In the basement of the palace, furniture was piled everywhere. Siller pointed in one direction and asked what he was looking at. "The





Opposite: The library's bookshelves, lined with Christopher Norman velvet, hold Imperial Russian memorabilia that includes a pair of coronation cups and a handwritten note from Nicholas II as well as porcelain from the czars' palaces and yachts. Colefax & Fowler drapery fabric.

sled of Peter the Great," replied the curator.

"No, no, the white-and-gold chairs underneath," said Siller. The curator gave him a beaming smile and said that, yes, those would be correct for a dining room.

Ultimately the Americans decided to commission reproductions of three console tables—one made for Nicholas I in 1840—three chandeliers, twelve dining chairs from a set made for Alexander I in 1820 and two sets of wood-and-gilt doors.

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Above: "These pieces were chosen first for passion, then for palette," says Siller, who blended a circa 1860 English desk and Louis XVI–style fauteuils in the master bedroom. The mirror is 19th-century Spanish. Schumacher drapery and chair fabric. Scalamandré velvet on pouf.





HOTELS

Four Seasons Resort Nevis

COSMOPOLITAN COMFORT COMBINES WITH BREEZY CARIBBEAN CHARM

Interior Design by Frank Nicholson and Susan Butcher
Text by Susan Cheever/Photography by Mary E. Nichols

That the Four Seasons Resort Nevis so effortlessly embodies the sweet life should come as no surprise. For hundreds of years the tiny, thirty-six-square-mile Caribbean island was literally the sweetest place on earth: In the seventeenth and eighteenth centuries most of the world's sugarcane, as well as rum, came from the West Indies, and Nevis, with its rich volcanic soil and dozens of sugar mills, grew the finest stalks.

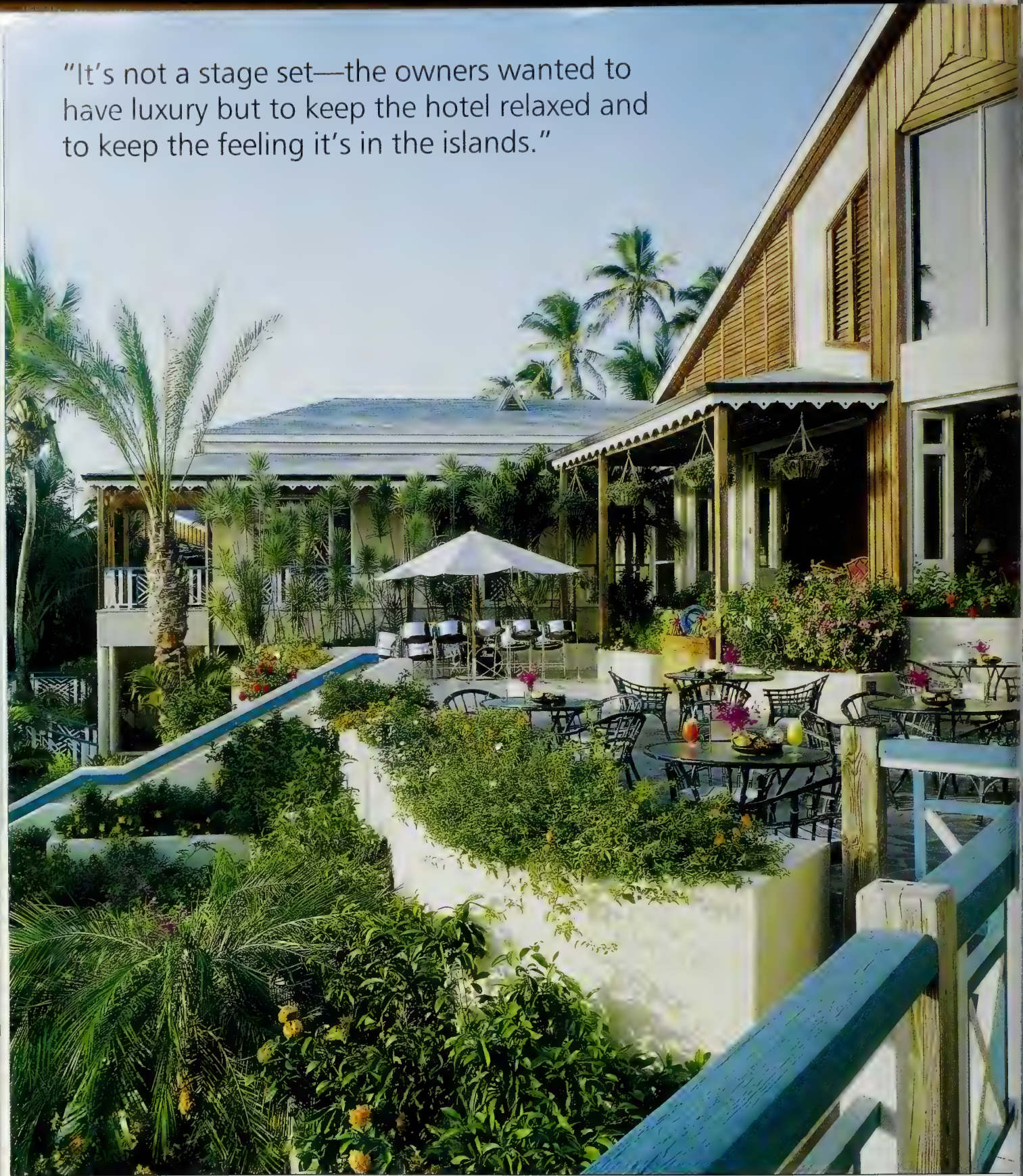
The island's legacy of hospitality and its natural beauty further enhanced the allure. On its west side, the Bath Ho-



CATHERINE TILLMANN

The Four Seasons Resort Nevis enjoys one of the most pristine natural settings to be found in the Caribbean. LEFT: A view of the lush, palm-studded landscape encompasses the expansive white sands of historic Pinney's Beach and, in the distance, St. Kitts, Nevis's sister island. TOP: Guests are greeted by staff as they arrive and disembark from one of the hotel's high-speed water launches, which ferry them in from St. Kitts. ABOVE: The resort stretches out alongside the serpentine beach; its golf course climbs up the foot of looming Nevis Peak.

"It's not a stage set—the owners wanted to have luxury but to keep the hotel relaxed and to keep the feeling it's in the islands."



ABOVE: The heart of the 196-room hotel is the plantation-style great house, right. The guest rooms and suites are located in 12 two-story cottages that are spread across the property. In the foreground is the Ocean Terrace, which has live music at night. Brown Jordan furniture.

OPPOSITE ABOVE: A soaring hexagonal ceiling crowns the main lobby, a room interior designer Susan Butcher wanted to be "soothing and relaxing." British Khaki round cane tables. Donghia blue pillow fabric. Slipcover fabric from Stroheim & Romann. Houlès tassels.



tel, with its medicinal sulfur pools, was the first resort in the Caribbean, and its golf course was one of the first in the Western Hemisphere. Alexander Hamilton was born on the island and reminisced about its beauty during the dark days of the American Revolution. Horatio Nelson came to visit as captain of the HMS *Boreas* and married into the local plantocracy.

Nevis's sweet life, hospitality and beauty still entice. The Four Seasons, which is located on the long stretch of Pinney's Beach near the site of the old Bath Hotel, was built to bring cosmopolitan comforts to the island. Completed in 1991, it was renovated after Hurricane Lenny in 1999. The property is spectacular. The resort is laid out between the sea and the foot of towering Nevis Peak. Palm trees sway over bright pink hibiscus, purple bougainvillea and morning glories as well as two curving freshwater pools. Papayas, bananas and mangoes grow right to the edge of the sand. Goats and donkeys roam across the fairways of a Robert Trent Jones II–designed golf course, and vervet monkeys scamper across the greens. Dense tropical foliage surrounds the Peter Burwash International ten-court tennis center.

"It's not a stage set—the owners wanted to have luxury but to keep the hotel relaxed and to keep the feeling that it's in the islands," says Frank Nicholson, who designed the original interiors and has worked on the renovation along with Santa Fe, New Mexico, designer Susan Butcher. Stern Victorian-style gables painted aquamarine, white and beige; elegant mahogany mantels and casual bamboo chairs; a gentleman's paneled library where indigenous birds called bananaquits dart between the armchairs and whistle from the bookcases—this is the collusion of the urbane and the tropical that is Nevis's charm.

The Four Seasons complex is centered by a plantation-style great house, and twelve two-story guest cottages are set about the verdant acreage. Hip roofs, shingles and gingerbread trim define the buildings. "They're our interpretation of the native architecture," says Nicholson. "We were also inspired by the shape of the sugar mills, which are round and have conical roofs." In the guest rooms, he continued to combine the worldly delights of the mainland with the breeziness of the islands, using colonial mahogany beds, wrought iron lamps and tables from California, rattan chairs from the Philippines and huge wood shutters.

In the great house's main lobby, which opens to the pools and the sea, Butcher arranged groups of chairs and sofas with cream-on-cream





Shingled roof accents and Victorian-style trim decorate the Cabana, an open-air restaurant and bar that offers lunch and dinner overlooking the beach. "We were inspired by colonial architecture," says interior designer Frank Nicholson. Brown Jordan teak furniture.



ABOVE: Nicholson, who designed most of the hotel's public rooms and accommodations, arranged the guest rooms with rattan furniture and dhurrie rugs. Traditional West Indian details include carved pineapples, symbols of hospitality, on the bedposts. Schumacher bed-skirt fabric.

BELOW: Palms tower over a glass-block-framed infinity-edge pool, one of two lagoonlike freshwater pools on the grounds. OPPOSITE: Breakfast is laid out on the private veranda of a guest room. Fresh fruit and vegetables are abundant on the island, due to its rich volcanic soil.



This is the collusion of the urbane and the tropical that is Nevis's charm.

striped cotton slipcovers like those found in the lobby of the Hotel du Cap in Antibes. "I made sure that nothing blocked the view of the water," she says. "The room is pale, with sandy colors." Mahogany-and-cane tables and daybeds separate the seating groups. Her Caribbean vernacular design is based on the whitewashed houses of long-ago settlers, who furnished the rooms with a few pieces from home. The space is a refuge from the intense colors and heat of the outdoors.

Upstairs, a lavish library offers a selection of novels and a tempting variety of island rums; sometimes a tiny, stray hummingbird whirs in for a sip. There, Nicholson mixed imported furniture with formal colonial pieces, along with the island's trademark bamboo and wrought iron. "It's done in the style of a plantation house," he says. "There's the mahogany, with the special turnings and cutout details typical of the West Indies." A bamboo mirror reflects a set of curved mahogany chairs upholstered in flame-stitch silk.

At night, candle sconces light the lobby, and outdoors, bonfires crackle between the beach and the freshwater pools. The air is fragrant with the scent of the sea, tea roses and lilies, and cicadas compete with local music. Nevis is a volcanic island, but the only eruptions here these days are explosions of beauty and pleasure. □



BEFORE AND AFTER

Painterly Vision



COURTESY A. PENNEY

BEFORE



AFTER

LEFT: Dennis Ashbaugh and Alexandra Penney transformed a dark 1960s Long Island cottage into a bright retreat. BELOW LEFT: Ashbaugh installed skylights and a deck at the rear of the house. THIS IMAGE: A newly enclosed stair to the loft separates the living room, where Ashbaugh's *Yellow DNA Portrait*, 1988, hangs, and the master bedroom.

The little house stood in the middle of a one-acre wooded lot a mile from the ocean on Long Island's East End: a 1962 shingled three-room cottage whose most prominent feature was a sleeping loft accessed by an ungainly open stairway. Alexandra Penney, a writer and magazine editor, and Dennis Ashbaugh, a painter and passionate surfer, had been searching for a summer and weekend place near the beach for two years, and they were worn out. "We couldn't bear to spend one more weekend looking at houses," says Penney, "so out of total exhaustion we bought it that day. We called it the exhaustion house." Almost immediately, Penney knew she'd made a mistake.

It was, she declares, "everything I'm against. It was dark. It was dank. It was musty. There was no view. There was scrub oak all over the place. I hated it." Ashbaugh was more optimistic and promised to make it beautiful. But Penney was unmoved. "No one could make this house beautiful," she said. "I can't even go into it. What have we done?" She

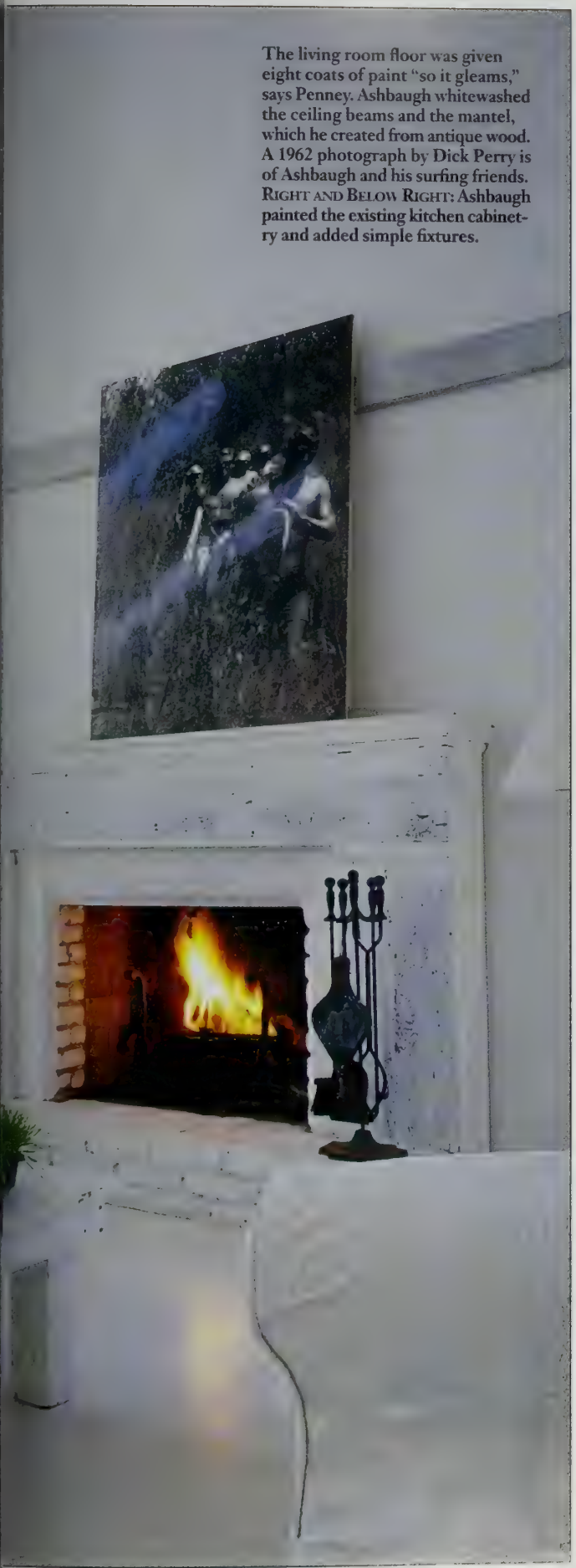
INFUSING A 1960S LONG ISLAND SALTBOX WITH LIGHT AND WHITE

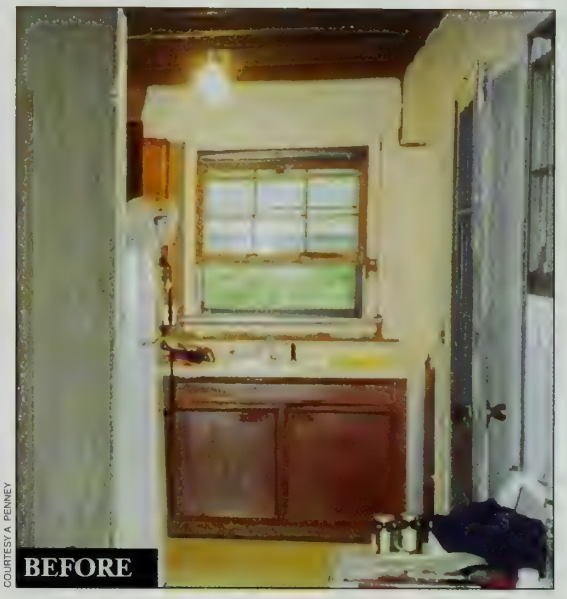
Text by Amanda Vaill/After Photography by Scott Frances




JAWS MAUI

The living room floor was given eight coats of paint "so it gleams," says Penney. Ashbaugh whitewashed the ceiling beams and the mantel, which he created from antique wood. A 1962 photograph by Dick Perry is of Ashbaugh and his surfing friends. RIGHT AND BELOW RIGHT: Ashbaugh painted the existing kitchen cabinetry and added simple fixtures.





COURTESY A. PENNEY

BEFORE



AFTER

gave Ashbaugh six months to work miracles. So the artist went to work.

The idea—"Dennis's master plan," as Penney calls it—was to make the house simultaneously very old and very new. The template in Ashbaugh's mind was a seventeenth-century saltbox enclosing a dazzlingly white, light-filled space. "You don't have to make any complicated choices when you use white," he says. Since every contractor he called either failed to return his call or was booked for the next year, Ashbaugh did the work himself, with the help of local painters and carpenters. The first task was to bring light into the interior, which was accomplished by putting in a number of lancetlike skylights. "They look like French fries," Penney said, but Ashbaugh knew what he was doing.

Next he covered the walls and ceilings with multiple



ABOVE: An open-sided dining shed, with brick flooring and a beamed roof, doubles as a potting area in what had been a densely wooded backyard and is now a groomed lawn. BELOW: The outdoor shower and painted tub were designed for use after swimming and surfing.



coats of oil-based paint and put even more high-gloss paint on the floors; the ceiling beams were coated with whitewash for warmth and texture against the titanium white background. At this point Penney—who had been staying with a friend nearby, since she refused to sleep in the house—came to look at Ashbaugh's progress. "Once I saw whiteness instead of darkness, I began to see the light," she says.

Ashbaugh tore out the blocky, badly proportioned brick fire surround and replaced it with a graceful Neoclassical-style mantel he designed and built from antique wood; then he demolished the open staircase, with its clutter of treads and railings and braces, and put in a narrow enclosed stair.

Furnishing and outfitting the house was simplified by Ashbaugh's minimalist palette: Deep-seated sofas were slipcovered in machine-washable and bleach-friendly white cotton and interspersed with painted spindle-back chairs collected at various antiques shows. Ashbaugh built all the tables in the house; he also designed and built the master bed. In the kitchen, the vintage brown appliances were replaced with the whitest ones available; the wood cabinets weren't removed but instead were covered in several coats of bright white paint and surmounted by custom-made countertops.

Once the house was furnished, Ashbaugh turned his attention to the exterior, and there his painter's knowledge of finishes and techniques helped him to transform an old new house into a new old one. He bleached the dark shingles to make them look mellow and antiqued the

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A blue-stained armoire adds a hint of color to the master bedroom. The bed, built by Ashbaugh, is high "so our dogs can't jump on it," says Penney. As for the renovation, she notes, "We met our objective: to give the house light and air and make it look like a seventeenth-century saltbox."



PHOTOGRAPHY PASCAL HINOUS

Once More with Yves Saint Laurent

REVISITING THE COUTURIER'S TIMELESS LEFT BANK APARTMENT

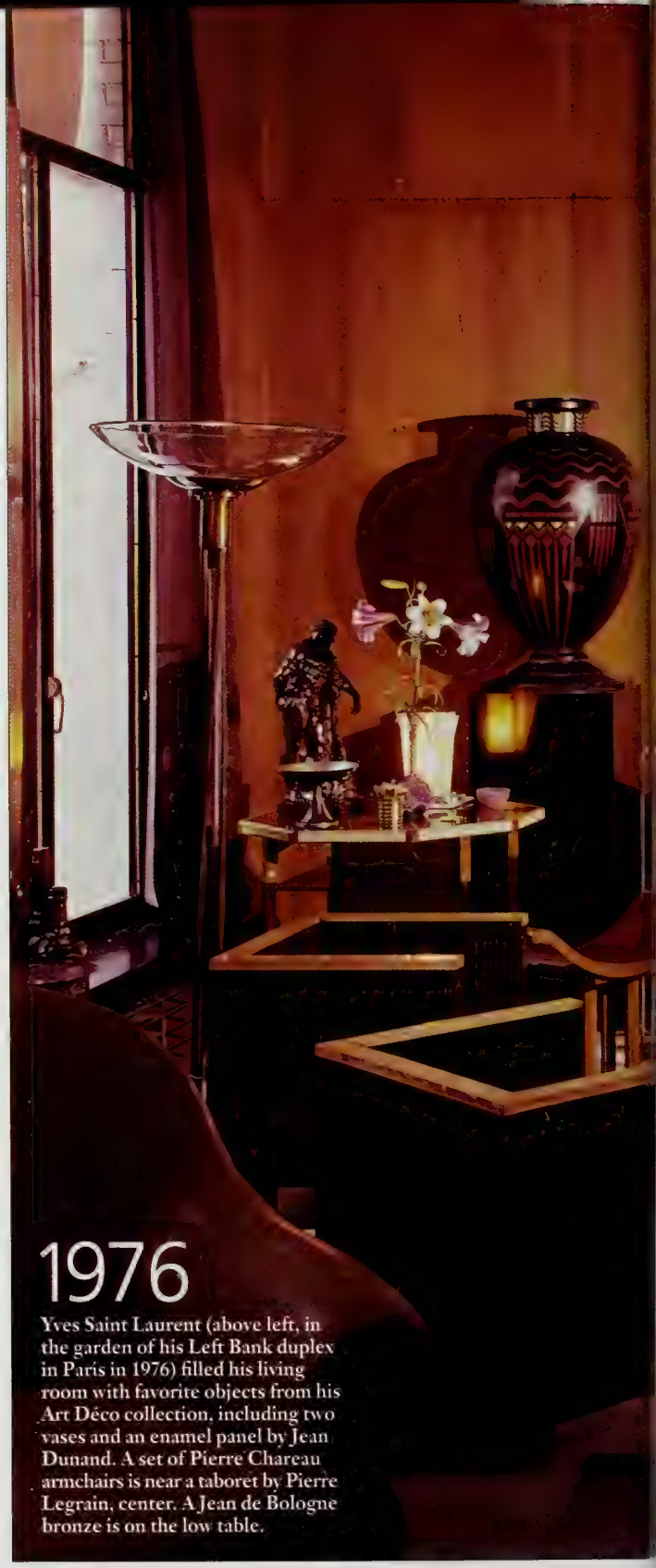
By John Loring

This feature incorporates information from previous articles about Yves Saint Laurent's Paris residence (see Architectural Digest, *September/October 1976 and September 1988).*

No designer in the past forty years has been more consistently celebrated or influential than Yves Saint Laurent. Since his house's first couture collection burst onto the fashion scene in January 1962, his genius—the eye for the beautiful and sumptuous, the taste for the theatrical and extravagant—has dazzled, amazed, even startled the world.

Profound cultural influences have persistently informed Saint Laurent's world. His fashion collections have cleverly evoked great art: silk jackets beaded and sequined with Impressionist paintings, Trapeze dresses suggestive of Mondrian. He has used exquisitely grayed, neutralized pinks inspired by the Cubist colorings of Juan Gris—and flaming, shocking, blinding pinks inspired by the brilliant hues of his native North Africa. Indeed, his inspirations are far-reaching, resulting in couture employing Russian peasant chintzes, Moroccan embroideries, flamenco spots on evening clothes. But whether in his fashions or in his interiors, Saint Laurent's vaulting imagination is always in harmony with his flawless sense of style and elegance and his unending quest for perfection.

It was when he was only seventeen and still a schoolboy in Algeria that Yves Saint Laurent became captivated



1976

Yves Saint Laurent (above left, in the garden of his Left Bank duplex in Paris in 1976) filled his living room with favorite objects from his Art Déco collection, including two vases and an enamel panel by Jean Dunand. A set of Pierre Chareau armchairs is near a taboret by Pierre Legrain, center. A Jean de Bologne bronze is on the low table.



by the work of Christian Bérard, the great Parisian decorator, illustrator and set and costume designer. After attending a Bérard-designed production of Molière's *School for Wives*, the young man wrote to the then editor of Paris *Vogue*, Michel de Brunhoff, "Like Bérard, I would like to devote myself to several things that are in reality one: theater sets and costumes, decoration and illustration. On top of this, I feel very drawn to fashion."

Brunoff subsequently hired Saint Laurent to sketch coiffures for the magazine and, later, after seeing the portfolio he had created during a summer vacation, introduced him to Christian Dior, who hired him as an assistant. His career had begun.

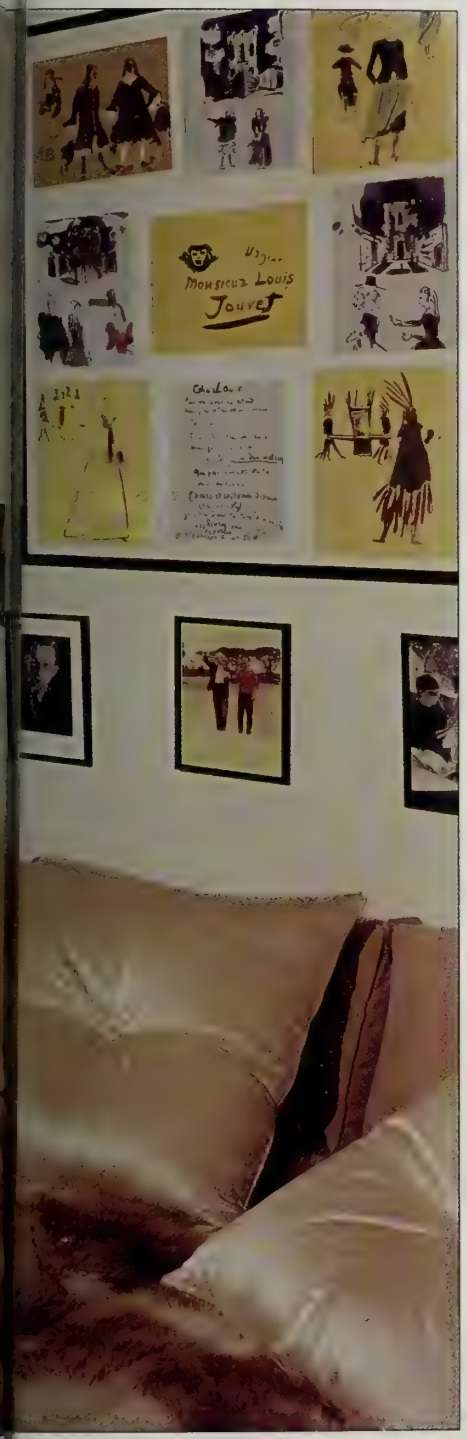
It seems appropriate, then, that Saint Laurent's Paris apartment on the Left Bank was originally designed by Bérard's friend and sometime collaborator—the icon of Art Déco design—Jean-Michel



Jean-Louis Forain, Max Ernst and Christian Bérard works hang among theatrical sketches and memorabilia on the study walls. "Though I never stop working," the designer has said, "I'm still happiest here, in the midst of these." An Assyrian fragment is behind a Jeanne Laurent chair.

Frank. Frank and Bérard's interiors were madly dapper and stylish yet at the same time modern classics. The pair were celebrated not only in France but also in America, where they designed one of New York's greatest Déco interiors: the Nelson Rockefeller apartment on Fifth Avenue. Yves Saint Laurent's apartment was also originally designed for an American, which may in part account for its international modernist feel that makes no reference to time or place. It was an ideal background for Saint Laurent's unabashedly eclectic treasure trove of extraordinary objects new and old, gathered from seemingly every culture with a legitimate claim to high style.

Among the masterpieces of design that densely populate the once spare Jean-Michel Frank rooms are objects by the other greats of Art Déco: Jean Dunand, Eileen Gray, Pierre Chareau, Jacques-Emile Ruhlmann, Pierre Legrain and, of course, Christian Bérard. The twenties and thirties pieces are offset by well-placed ancient Roman marble torsos or Italian Renaissance bronzes and brought into a more recent mode by whimsical zoomorphic furniture designed







ABOVE RIGHT: The library opens onto a garden. Whimsical bar and sheep chairs by Claude and François-Xavier Lalanne are clustered at right. Over the Le Corbusier console are Léger and Picasso works and a drawing by Modigliani, which was willed to the designer by Jean Cocteau.

RIGHT: The red hues of the music room evoke the designer's native Algeria. "Color is a reflection of the soul," he once noted. Lacquered fish are behind a Jacques-Emile Ruhlmann low table and piano displaying Dunand vases. The lamp is by Armand Albert Rateau.



1988

Opposite: Jacques Grange found the 18th-century mirror in the dining room. A Louis XV chandelier lights the space, which includes Gobelins tapestry panels. On the marble-topped Ruhlmann table is a silver-gilt ewer and basin that once belonged to an archduke of Austria.





by Saint Laurent's longtime friends Claude and François-Xavier Lalanne.

All these wonderful objects are his companions in the never-ending cycle of drawing and designing that is his passion and his life. "Nobody can imagine my capacity for solitude," he once observed. "For somebody like me, who can't stop accumulating objects, the absence of them is an oddity."

Among the pieces there are notes of Proustian nostalgia, such as silver-mounted [illegible] that formerly

Above: "I like the airy presence of the crystal sconces in my bedroom. Nearly everything comes from the 1930s, and yet the atmosphere remains timeless," Saint Laurent has said. The costume sketches are by Bérard. Left: Saint Laurent in 1988 with his bulldog Moujik.

"I suppose I can say that my success comes from being completely in harmony with my era."



A 19th-century black-and-white-marble bust overlooks the garden. "I like my garden to be peopled with statues," the designer has said. "I like it to be mysterious—like the garden in Cocteau's *La Belle et la Bête*." The marble bird chair is by François-Xavier Lalanne.

ly graced the desk of Czar Nicholas II; a seventeenth-century silver-gilt ewer and basin that once belonged to an archduke of Austria.

There are also touches of the highly personal: framed photos, notes and sketches of friends or people he admires; stacks of books and magazines; vases always filled with his favorite lilies; souvenirs and reminders of friends of earlier days, such as Rudolf Nureyev, Coco Chanel and Jean Cocteau.

And Saint Laurent's good friend, Paris interior designer Jacques Grange, has helped with the adjustments and changes to the interiors over time. "Jacques surpassed himself in refining the details," Saint Laurent has pointed out. "The stitching on the draperies, the quilting on the bedspread, are marvelous."

Yet the fact that the apartment has sustained its appeal throughout its evolution is best explained in the way that Yves Saint Laurent talks about himself. "I suppose I can say that my success comes from being completely in harmony with my era," he has said. "I have no nostalgia for the old days. I am glad that things change."

He also rightfully suspects that "elegance is in the heart, in the very being." It is clearly at the heart of both his designs and his life. □

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But it is the five adjacent children's rooms where Deirdre Imus truly exercised her artistic license. "I want the kids to say, 'They cared so much about me that they took the time to make my bedroom look like this,'" she says. "Every one had to be a little gem, so I painted them pumpkin, orange, violet, seafoam green, yellow, peach, buckskin—with soothing blue ceilings to look like the sky." Realizing, however, that her rainbow aesthetic needed grounding, "I painted all the trim, as well as every door on the ranch, black. It ties everything together, so the colors don't look frivolous," she explains.

Black was also carried over on the beds, which, based on old Spanish or Mission furniture, are hand-carved in mesquite and also stained ebony. The bedding, meanwhile, is a sea of billowy duvets, masses of pillows in lime, fuchsia and yellows. "I didn't want the traditional southwest funky look," says Deirdre Imus. "I was after something more Balinese, European, sophisticated."

Nothing was safe from her obsessive attention to detail. Even the bathroom sinks presented an opportunity for color therapy. Basins come painted with their own barnyards: a flirty cow, a puzzled lion, an ironic rabbit. Each child's room is individually thought out—the nineteenth-century French chest of drawers here, the red Russian armoire there, the African wisdom stools at the foot of each twin bed. Finishing off the tableaux is the surprise of crystal chandeliers. "Kids that age love sparkle," says Deirdre Imus. "And I didn't want to use antlers or any animal stuff," says the committed environmentalist and organic food maven, whose ranch kitchen—which features indigenous flagstone and moss rock—serves a strictly vegan menu.

Another tenet of the Imus philosophy is art—preferably from their own backyard. A giant sun-bleached cow skull, found by the kids on a trail ride, graces a tabletop. Abstract Impressionist charcoal drawings by Deirdre I[illegible] hang in each child's room, while startlingly dramatic photographic portraits of wild horses, by Michael Eastman, line the hallway leading into the hacienda's great room. "This is the kids' living room, their place to hang out," Deirdre Imus says. "There's a piano—one child always plays—giant floor pillows and, of course, the big *banco*," she says, referring to the oversize window seat, inspired, she points out, by an R. C. Gorman painting, *Madrid*, that hangs in the living room of the Imuses' Manhattan apartment. "I wanted a place where four or five kids could lie down and take naps—which often happens." In essence, this is the family room.

It is late afternoon in New Mexico, and the Imus family is sitting outside, chairs propped against the cobalt-blue wall of the hacienda's courtyard, looking out onto their sumptuous property, which a mere three years ago was virgin—without roads, electricity or plumbing. The ranch, it seems, has transformed its owners as much as its guests.

"We never thought about anything but the children," reflects Fred Imus. "I really love being with them—they're so positive, and they appreciate everything." Including, it would seem, the Imuses' dedication. "This has been a total lifestyle change," Deirdre Imus says. "We now spend the entire summer here with the kids—no counselors—working the ranch." She pauses. "Our dream was to build a unique place where we would be involved hands-on with children all day long. We are with them by *choice*."

> "Our objective is to restore their dignity and confidence by giving them real work to do."

It is a notion seconded by her husband. "This is no sacrifice for us," he says. "This is fun. When we were putting this together, I said to Fred and Deirdre, 'The best memories I ever had were of growing up on a cattle ranch, living the cowboy experience. I think kids would love that.'"

And he was right. □

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PERIOD PERFECTION

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son Venice and introduce him to the delights of white chocolate cake at Harry's Bar!" Otherwise Hentschke depended on Gollut, who has a keen eye for color. "He mixes things you would think at first couldn't possibly go together. I've been collecting objects and furniture ever since my father first took me to the Hôtel Drouot auction house in Paris when I was fifteen," says Hentschke. In recent years he had been concentrating on Directoire furniture. "And that, of course, couldn't possibly fit in here, so I put it in storage and started buying the most appropriate sixteenth- and seventeenth-century pieces I could find," he says.

Hentschke's guiding principle was that, although the furniture and objects in the house had to be mostly from the same period, there should be as much variety within those limits as possible. He has a fearless motto when it comes to decorating—"Too much is never enough"—and he knew that Gollut would agree. "People say that it's terribly difficult to decorate for a friend," the designer remarks. "But I believe the contrary is true. I know Yann's tastes well, so that's an obvious advantage."

For Christophe Gollut, what was particularly attractive about the project was the fact that Hentschke didn't want a lot of daylight to flood into the house. "He likes to have the shutters half closed and to live very much in his own atmosphere," says Gollut. "Most of the time, people are adamant about wanting as much light as possible. But I love the idea of working in a slightly somber atmosphere, because you can get the most fantastic riot of beautiful, rich colors in a dark room, which simply wouldn't work if the sun came blazing in."

Now comfortably installed in his ancient Marais town house, Hentschke is delighted with the finished product. "My environment is important because I work at home and I also entertain a great deal here," he says, settling into a deep eighteenth-century armchair. "After all, when you have a house like this, why go out to a restaurant? We like it so much here, we stay indoors as much as possible. Often we even forget we're in Paris, because the house feels so much like the little château we had in the Touraine—with the obvious advantage of having a great city at our doorstep." □



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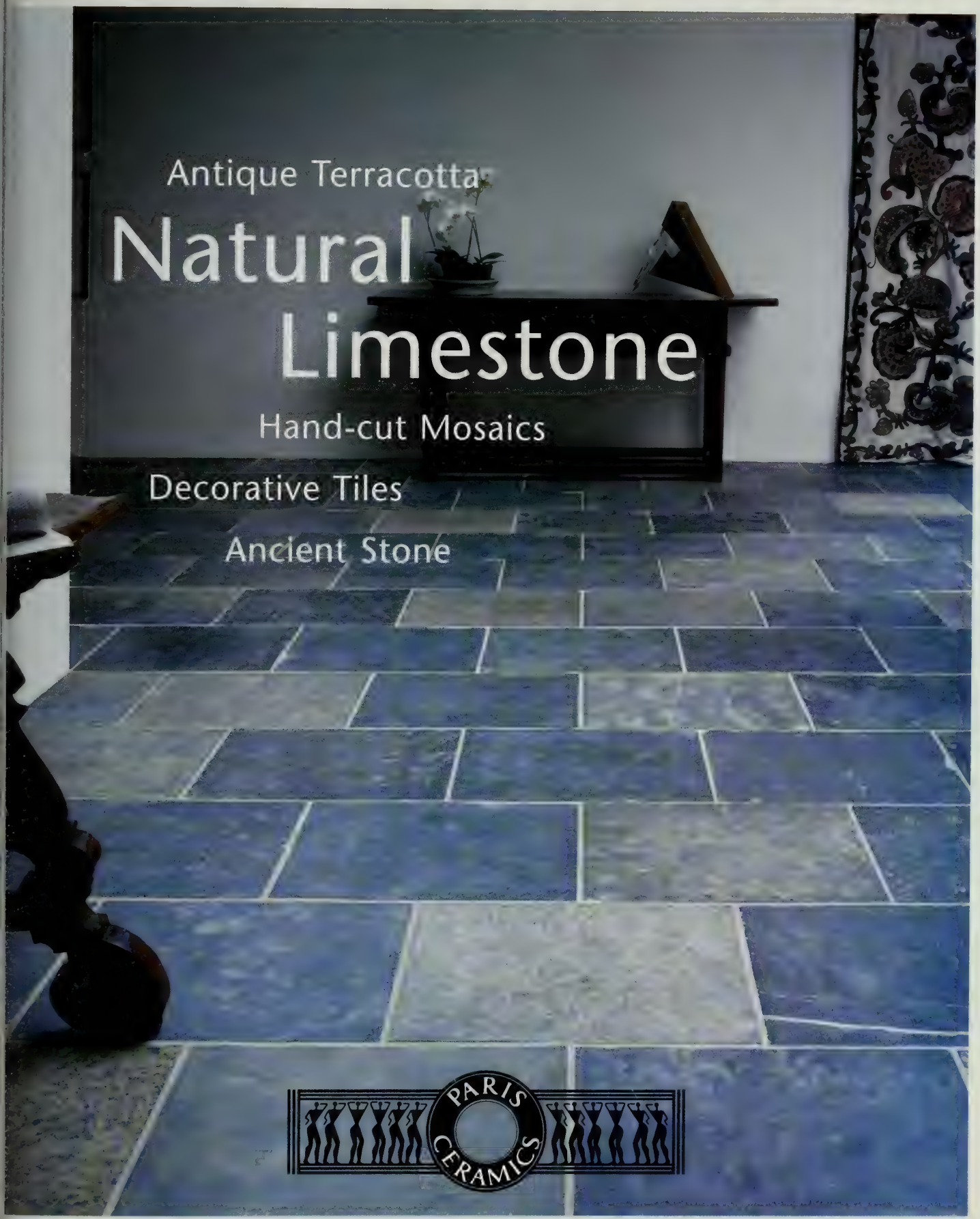
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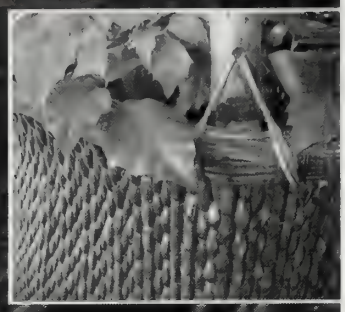
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PAUL RUDOLPH

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vator within the penthouse was removed and the hollow turned into a closet on a lower floor and a shower enclosure adjoining the master bedroom above. See-through Plexiglas halls, stairs and landings were made opaque by sandblasting, but all steps, no matter how steep and narrow, remain without railings.

Rudolph used his penthouse for architectural experimentation. For instance, in some areas he placed wood over floors of stainless steel or marble to raise their height and adjust them for a different function. Michael Boyd describes himself as an archaeologist, digging through various layers of Rudolph's revisions, to save what he judged to be original and true—always the stainless steel and marble.

In the beginning the couple intended to buy Rudolph's furniture and art and make sure that it remained in situ, without the addition of other objects. The executors, however, withdrew their offer to sell any of it. The Boyds were thereby released from their self-imposed restoration project and the standard of authenticity that went with it. "We then made a distinction between the architecture and the decoration," Gabrielle Boyd points out. "The architecture we've left intact and restored. The decoration is our taste, not Rudolph's, although we try to be respectful and discuss what we think he would have done."

> Because Rudolph was his own client, he could create effects that no one who hired him would have tolerated.

Once free to furnish Rudolph's ineffable rooms not as preservationists but as creative interior designers, Gabrielle and Michael Boyd made the most of the architect's legacy as the setting for their own significant pieces. The penthouse now has more chairs, tables, lamps and other objects than Rudolph would ever have put there, yet his spaces have proved to be splendidly adaptable and hospitable to the Boyds' rich trove of modernist design. □

PAINTERLY VISION

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drains to give them the patina of aged copper. The asphalt-shingled roof—another hallmark of the house's 1960s construction—was a more stubborn problem. Since reroofing the house was out of the question, Ashbaugh simply painted the shingles a more attractive shade of gray.

The scrub oak and trees were cut down and replaced with a neat lawn. "It had to be tidy, and it had to have a view," says Penney. So Ashbaugh designed a modern-day folly, an open-air dining shed with a brick floor and a cross-beam roof supported by barn timbers. A table made from aged planks resting on hay bales is surrounded by 1930s lawn furniture painted white; color is provided by potted flowers on shelves along one "wall." This space and the small barn behind it create the sort of vista offered by dependencies or outbuildings in an old farmhouse, but with a whimsical modern touch.

Although the couple resisted the idea of putting in a garden—"I hate gardening," says Penney, "but I love flowers"—Ashbaugh built a series of ten-foot planters. Penney's one extravagance is to fill them with plants from a local nursery, replacing them every two or three weeks for a change of color. The only permanent plantings are a privet hedge and a trellis of climbing pink roses, which act as a privacy screen around Ashbaugh's favorite feature of the house: an outdoor tub and shower he designed, built and painted a Majorelle blue, perfect for leisurely soaks after swimming or surfing.

This is, after all, a surfer's shack, even though it's a mile from the beach. Over the mantel hangs a blowup of a 1962 photograph of Ashbaugh's old surfing buddies that was published in *The Surfer's Journal*. "It's the only art I wanted in my house," says the painter. Dennis Ashbaugh and Alexandra Penney have created a true getaway house, one in which reminders of their "real" lives—paintings, books, magazines, photographs—have been carefully edited out, and the snares and distractions of maintenance are kept to a minimum. "It went from being the exhaustion house to being the enjoyment house," says Penney, who gives her partner and collaborator the ultimate compliment: "Whatever he touches," she says, "he makes beautiful." □

ARCHITECTURAL DIGEST

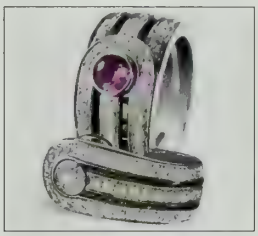
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At the same time in River Oaks, negotiations were going on between the architects and the local architectural review board, which declared that the house was too tall for the community's height restrictions. "Our firm usually does country houses that are seen as objects in space," says Ike. "It was unusual for us to do a house in the style of a town house where the façade was a self-contained visual unit."

An important finishing detail for the classical image was to have been a limestone balustrade around the top of the house. That, unfortunately, had to be sacrificed to the River Oaks height restrictions, but the architects were adamant about protecting the scale of the interiors. Ike's partner Thomas Kligerman says, "This architecture is as dramatic as anything we do. It's all about effect, and we were not going to give up on realizing the fullest effect possible in the interior."

There were further modifications as time went on, some of them based on the aesthetic dictated by the pieces coming from Russia. Because Hokanson was certain he wanted reproductions of "the wonderful sets of doors from the Winter Palace," the open piano nobile that the architects had found in the Adam brothers' book was changed into three rooms—a living room, dining room and library—with the two sets of doors between them.

As the pieces from Russia began to arrive in Houston, the care with which they had been made was reflected in the care with which they were packed. "The crating was staggering," says Siller. "Every wooden crate was lined with felt, and the exterior supports on these boxes—which would ultimately be discarded—were beveled." There were some surprises, however, despite the careful monitoring by the Americans. The three chandeliers that had been ordered were supposed to be identical and were to hang in the enfilade of living room, dining room and library. When they were uncrated, the colors were what Siller and Hokanson had specified, but the chandeliers themselves were different from one another. The curators had determined that it would not be authentic to reproduce a chandelier in one style three times, so they had found three different models. "Nevertheless, the results were spectacular," says Siller, "and we realized they gave the rooms a subtle feeling of being unique."

As would be the case in a St. Petersburg mansion in the time of the czars, many pieces of furniture that Hokanson and Siller had bought over the years are English or French antiques that complement the Russian objects. Consequently, the entrance hall is distinguished by a huge circa 1860 English garden urn with classical figures in relief, and the second set of entrance doors is circa 1880, of French cast iron with gilt-bronze details.

Although the furniture from St. Petersburg is at the core of Hokanson and Siller's Russian collection, it is only the core. Starting with a period painting of Nicholas II, which Hokanson surmises was done for a Russian embassy around 1900, and one of Nicholas's doomed son, Czarevitch Alexis, who was killed with the rest of the imperial family in 1918, Hokanson has assembled reproductions of imperial portraits. "We were introduced to a curator at the Russian State Museum in St. Petersburg around the same time we were working with the people at the Hermitage," says Hokanson, "and we were able to commission about twelve reproductions of their paintings." Add to this the collection of letters, unused stationery with the imperial monogram, china, uniforms and memorabilia, and the house assumes the dimension of a living house museum of the culture of old Russia.

John Ike has described the relationship of the architects with Larry Hokanson and Michael Siller as "collaboration among professionals in related fields." Hokanson, for instance, designed rugs for the house based on hundreds of photographs Siller took of the ceilings and parquetry floors of the Gatchina Palace, the Tauride Palace and the Catherine Palace in St. Petersburg. It is the completeness of the house in these subtle ways that extends outward from the marriage of inspiration, diligence and professional skills to create the enfolding environment of another time. □



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6:00-8:00pm
DE SCENZA DIAMONDS
161 Andover Street
Peabody, MA
To RSVP, call Nancy Haas at (978) 977-0090.

Thursday, November 15, 2001
5:30-7:30pm
MORETTI'S FINE JEWELRY
14230 Highway 281 North
San Antonio, TX
To RSVP, call Jill Moretti at (210) 493-8080.

Thursday, November 29, 2001
6:00-8:00pm
BELENKY BROTHERS
151 Wooster Street
New York, NY
To RSVP, call Seth Bloomgarden at (212) 674-4242.



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A listing of the designers, architects and hotels featured in this issue

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KALKIN & CO.
59–65 MINEBROOK ROAD
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1000 WEST WILSHIRE BOULEVARD
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844 MILWOOD AVENUE
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CHARLESTOWN, NEVIS
869/469-1111

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